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MANGAJIN No. 30, October 1993

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

Those of you who have been with MANGAJIN from the beginning will recognize our feature manga in this issue, *Hotel*, by Ishinomori Shōtarō, as the title we started with in issues No. 1 and 2. Ishinomori is probably best known in the US for *Japan, Inc.*, the English translation of *Nihon Keizai Nyūmon* ("An Introduction to Japanese Economics"), and he is one of the few manga artists known here outside action manga and animation fan circles. *Japan, Inc.* was published in 1988, the year I began developing prototypes of MANGAJIN, and I was hopeful that it would help increase awareness in the US that manga could be more than just "kid stuff."

As one of the heirs, if not *the* heir to the late Tezuka Osamu, Japan's *Manga no Kami-sama* ("God of Manga"), Ishinomori is uniquely qualified to comment on manga and the directions of Japanese pop culture, and we will feature an interview with him in the next issue. (We plan to publish the interview in *tai-yaku* style—with the original Japanese facing the English translation.)

A bit of good news: Shūeisha, one of the "big three" Japanese publishers (along with Shōgakukan and Kōdansha), has finally decided to grant us reprint rights for some of their manga material. This means that in 1994 we should be able to bring you the delightful *Dr. Slump*, and the intriguing *Happy People*.

According to our last survey, 13% of our US readers are educators. If you're in the Japanese teaching biz, you might want to take a look at page 20 where we report on what some of your peers are doing with MANGAJIN in the classroom. We hope our new book, *Basic Japanese Through Comics* (a collection of material from our first 24 Basic Japanese columns), will also make life a little easier for Japanese instructors everywhere.

Vaughan P. Simmons

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Computer confusion

I was happy to see the article in issue No. 27 about a software for Japanese from Apple called Japanese Language Kit. I thought "great," and bought the software last week. According to your article, it looked like I wouldn't need anything else to work the software, but I found I need some kind of application that has WorldScript in it. Is there a chance that I can get my regular US software (MS Word, MS Works, PageMaker 5.1, Aldus Freehand, Superpaint, Print Shop, McDraw, etc.) to work with the Japanese Language Kit?
SUMI GUILDAY
Sacramento, CA

Douglas Horn, author of the article, responds: The Japanese Language Kit from Apple Computer is an operating system, so it requires software applications designed for it. Currently, there are two classes of Japanese-enabled Macintosh software—those designed to run entirely in Japanese, and those designed to run in English, with the capability of adding language modules through WorldScript. For example, WordPerfect for Mac (English version) will handle Japanese when the Japanese Language Kit is running, but does not have the Japanese-specific functions of the Japanese version of WordPerfect. The JLK will run either type of application, but normally cannot put Japanese into a program not enabled for Japanese or WorldScript.

Unfortunately, all of the applications you've listed have Japanese versions—usually indicated by a J after the program name and version number. It is unlikely that you will be able to satisfactorily incorporate Japanese into documents created with these programs.

I am sorry for any confusion, but as the article stated, the purpose of the JLK is to allow users to run Japanese applications.

Searching for an answer

As I am still a novice in my study of kanji, I continue to have some difficulty accepting the tenuous link between many of the characters and their pronunciations. In your issue No. 27, page 31, the character 探 is used as the root of the verb *sagasu*, "search." Turning to my trusty Nelson's [*Japanese-English Character Dictionary*], I find that this character is to be pronounced *saguru* (with the same meaning of "search"), and *sagasu* should be written with the character 捜. Is the choice of kanji here merely a matter of style or individual preference, or is one of them correct and use of the other something of a "misspelling?"
ROBERT JORDAN
APO

Our Translation Editor, Wayne Lammers, responds: There has never been a perfect match between Japanese, the language, and kanji as part of the Japanese writing system, and the relationship between the two will always be a fluid one. The Japanese Ministry of Education attempted to instill some method to the madness after World War II when it issued the Tōyō Kanji *("Kanji for Daily Use") list, which designated 1,850 "standard" characters along with the accepted readings for them. In actual use, the list proved to be too restrictive, and in 1973 a new list was issued accepting previously disapproved readings. The reading* saga(su) *for the kanji* 探 *was among those officially approved at that time. Further adjustments were made in the official list in 1981, when the new* Jōyō Kanji Hyō *("Chart of Kanji for Common Use") was issued containing 1,945 characters.*

Since the reading saga(su) *for* 探 *was not officially sanctioned until 1973, using that kanji for* sagasu *could have been called a "misspelling" until then. It's*

(continued on page 39)

BRAND NEWS

Innovative uses of the Japanese language

さしすせそると
Sa-shi-su-se Soruto
"Sa-shi-su-se Salt"

Until 1985, the sale of salt in Japan was controlled by a government monopoly, the 日本専売公社 (*Nihon Senbai Kōsha,* known in English as the Japan Tobacco & Salt Public Corporation). Salt came in a plain package with no brand name, and was simply labeled 塩 (*shio*). Nihon Senbai Kōsha has now been privatized as Nihon Tobacco Co., Ltd., and Japanese salt packaging has taken on a bit more flavor. *Sa-shi-su-se-Soruto* is really just ordinary salt, but it comes in a snappy 500 gm. plastic box with a measuring spoon (and it costs about four times what salt in a plain package used to cost). The name uses the sounds from the "S-row" of the Japanese "alphabet" (actually a syllabary) to lead up to the word *soruto* — the English word "salt," rendered in the Japanese phonetic system. (This is something like saying, "A, B, C-you tomorrow.") Since the word *soruto* is taken from English, it would normally be written in katakana (ソルト) instead of hiragana (そると). The hiragana used here might be intended to give a more "Japanese" feeling to the product, or it may have just looked better from a design perspective.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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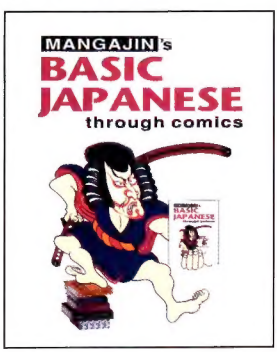

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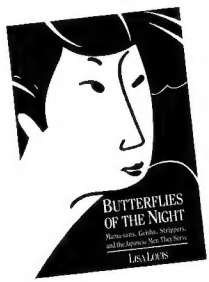

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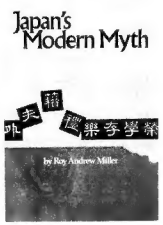

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

An unusually cool summer has hurt rice crops in Japan this year, and it looks like the resulting shortage will force Japan to actually import rice. Japan's ban on rice imports has been the target of considerable criticism from the international community, and the current shortage has lead to calls for liberalization even from within Japan. Although the imports will be a one-time emergency measure, foreign rice traders see this as an opportunity to pry open Japan's rice market permanently.

Japanese farmers have used their disproportionate political power to keep foreign rice out of Japan so far, even though importing would mean much lower prices for consumers. All of the political parties in Japan, from the JSP and Kōmeito, to the Communist Party (and especially the LDP), strongly support restriction of rice imports in order to protect the farmers.

The character on the right in the cartoon represents the Food Control Law which assures farmers that the rice they produce will be purchased by the government at a "reasonable" price. This law also regulates distribution and retail pricing, and while its primary objective was to provide a continuous supply of rice at a stable price, it has turned into a form of protection for farmers of all kinds.

Concerning the reference to scarecrows in the caption, Japanese farmers apparently consider scarecrows to be of limited value, but under the current circumstances, politicians and the legal system are even "more useless."

Cloud: 冷夏
Reika
Cool Summer

Man on left: 農政
Nōsei
Agricultural Policy
一粒　たりとも...
hitotsubu tari to mo
1 grain even if it be
"(Not) even a single grain . . ."

Man on right: 食管法
Shokkanhō
Food Control Law

Rice Farmer: カカシ　より 役に立たなかった ネ。
Kakashi yori yaku ni tatanakatta ne.
scarecrow more than were not useful (colloq.)
They were more useless than a scarecrow.
"They were not even as useful as a scarecrow." (PL2)

(Artist) 小島　功
Kojima Kō
(The given name 功 would usually be read Tsutomu, but Kō is written in katakana over the signature on the lower right.)

カカシより役に立たなかったネ
小島　功

- *reika* (冷夏) is written with kanji meaning "cold/cool" and "summer." This "word" is more of a shorthand notation and would not normally be read out loud.
- *tari tomo* is an archaic equivalent of *de atte mo*, "even if it be," used for emphasis. The negative comes from the context: "Even if it be a single grain, (we will not allow it to be imported)."
- *Nōsei* (農政) is short for *nōgyō seisaku* (農業政策), "agricultural policy."
- *Shokkanhō* (食管法) is short for *Shokuryō Kanri-hō* (食料管理法), "Food Control Law."
- *yaku ni tatanakatta* is the plain negative past of *yaku ni tatsu*, "be of use/come in handy."

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JAPANESE HOTELS: the inns and outs

by Mark Schilling

Newcomers to Japan often imagine the *ryokan* (旅館, "Japanese inn") as an earthly paradise where one's every whim is indulged in an atmosphere of Oriental grace, refinement and beauty. At this idealized ryokan, guests are greeted at the door by the smiling staff and escorted to a room that overlooks a Japanese garden (until recently a garden was a legal requirement for classification as a ryokan). Then after tea and cakes and a very hot bath, guests are treated to a banquet of local delicacies. Soothed and sated, they finally drift off to sleep in fluffy, fresh futon, as the cicadas chirp outside.

By now a travel writing cliche, this experience, or something close to it, is still available at better ryokan throughout Japan. It is sometimes overlooked, however, that the experience comes at a price. A one-night stay at a first-class ryokan, including the banquet, can approach the $1,000 mark. Also, some of the more exclusive ryokan will not accommodate a stranger, foreign *or* Japanese, without a proper introduction.

Finally, not all of Japan's 80,000 ryokan are the paradises of the travel magazines. Some are crowded with school or company groups who party boisterously until the wee hours of the morning. Others are virtually indistinguishable from *minshuku* 民宿, inexpensive, often family-run inns where the facilities are more spartan and the service less personal than at a first-class ryokan. (At a minshuku, the maid will usually not pour your tea or lay out your futon. She will, however, roust you out of bed at 7:00 in the morning so that she can put the futon away).

Fortunately, the tradition of hospitality in Japan is still alive at a wide variety of other establishments. Though Japan has its share of standard-brand international hotels, it offers visitors a range of accommodations and experiences that they will find nowhere else. How about a night in an Edo-era thatch-roofed cottage, a temple that has been sheltering pilgrims since the days of Murasaki Shikibu, or a love hotel whose rooms are decorated in the style of Versailles Palace?

Japanese inns once welcomed pilgrims on their way to temples, tradesmen on their way to market and samurai on their way to battle. They may have been as hospitable as they are now, but accommodations were usually more functional than fancy. Then, early in the 16th century, the Tokugawa Shogunate ordered the country's *daimyō* (大名, feudal lords) to spend alternate years in the capital, Edo, under the government's watchful eye. By keeping the daimyō, along with hundreds of their retainers, on the road for lengthy periods of time, the *bakufu* (幕府, shogunal government) unwittingly gave rise to a new class of

A room in the first-class *ryokan* Kagaya Located in the famous Wakura hot springs area on the Japan Sea side of Honshū, the Kagaya has been host to the Shōwa Emperor and Empress.

A room in a typical minshuku The Hamayū is a small *minshuku* on the Izu Peninsula; not as luxurious as the Kagaya (above), but much more affordable.

• legal requirement = 法律で定められた必要条件 *hōritsu de sadamerareta hitsuyo joken* • travel writing cliche = 旅行案内の常套句 *ryokō annai no jōtōku* • without proper introduction = (馴染み客などの)しかるべき紹介なく *(najimi kyaku nado no) shikarubeki shōkai naku* • boisterously = 騒々しく *sōzōshiku* • wee hours (of the morning) = 早朝 *sōchō* • thatch roofed = わらぶき屋根の *warabuki yane no* • pilgrims = 巡礼者 *junreisha* • retainers = 家来 *kerai*

luxury inn, called *honjin* 本陣, which evolved to accommodate the lords and their closest retainers. Lower-ranking retainers stayed in what were called *waki-honjin* ("side-*honjin*"), more like the inns that catered to regular travelers.

When the Tokugawa-enforced policy of national isolation ended and Western visitors began arriving in the 1850s, inns had long been providing high-class service to well-heeled travelers. But foreigners had needs that Japanese-style inns could not easily satisfy (few, for example, could provide a roast beef dinner, after-dinner brandy or decent billiards table).

The first Western-style hotel or *hoteru* ホテル, as they are called in Japanese, was the Edo, a 102-room hotel built in Tsukiji, Tokyo in 1868. The best-known is probably the Imperial Hotel, which was opened in 1890 as a government-sponsored hotel for foreign dignitaries and rebuilt in 1923 by Frank Lloyd Wright, just in time to survive the Great Kanto Earthquake. Wright's Imperial did not survive progress, however; in 1968 it was removed to make way for the current structure.

There are now nearly 400 Western-style hotels in Tokyo alone and 1,000 nationwide. Several, including the Imperial and Hotel Okura, are truly world class, and the rooms resemble their counterparts in Paris or New York. Japanese traveling on business apparently favor Western-style lodgings and as a result, in downtown Tokyo and other major commercial centers, it is difficult to find deluxe Japanese-style inns.

Capsules in a capsule hotel The capsule hotel provides a cocoon-like space for late night revelers who missed the last train home, or tired salarymen who need a short snooze during the day.

Photo courtesy of Kiyosuku In (キヨスクイン), Tokyo.

But for foreigners whose currencies have been plunging against the yen, the price of Western-style luxury comes high. At the Hotel Okura, where Bill and Hillary Clinton stayed during this year's Tokyo Summit, singles start at ¥28,000 and a night in the Presidential Suite costs a deficit-ballooning ¥350,000. The Presidential Suite, however, is outranked by the Imperial Suite, which requires a royal outlay of ¥500,000.

Hit by *endaka* (円高, "high yen"), hotel room occupancy rates have fallen about 10 percent compared with 1992. Also, the percentage of foreign guests is declining. "About 10 years ago, nearly 80 percent of our guests were foreign," said a spokeswoman for the Imperial Hotel. "Now it is closer to 50 percent." To lure guests back, hotels are reducing room rates and offering special package deals. But even with breakfast thrown in, a single room under the Okura's Business Plan costs ¥33,000 ($317).

The budget-minded and the adventurous need not despair, however. Japan offers a wide variety of relatively low-priced accommodations. Among the most common are:

• **Business Hotels** (ビジネスホテル, *bijinesu hoteru*). These are no-frills hotels for the business traveler. The rooms are often broom-closet small, the walls paper-thin and, instead of ringing for room service, the guest explores the contents of the tiny fridge or pads down the hall to the vending machine. Business hotels are cheap (about ¥5,000 for a single room) and are readily available (you usually don't have worry about getting turned down for a room because of

A room in a "love hotel" (photo and verse from promotional brochure of the Aine Hotel). Other rooms feature names such as "Jimmy Detective Office," "Bago Bago," "Lady White Story," "Wa Ha Ha," and "Sugar Sugar."

コスモパニック

星達のささやきが
聞こえてくるこんな日は
世界中の夜空を君にあげたい…

The verse reads:

Hoshi tachi no sasayaki ga kikoete-kuru konna hi wa, sekai-jū no yozora o kimi ni agetai . . .

"On a day like this when you can hear the whispering of the stars, I want to give you the night skies from all over the world . . .

• well-heeled = 裕福な *yūfuku-na* • foreign dignitaries = 外国の政府高官 *gaikoku no seifu kōkan* • plunging against the yen = 円に対して価値が下落している *en ni taishite kachi ga geraku shiteiru* • deficit-ballooning = 赤字を増大させる *akaji o zōdai saseru* • budget-minded = 経費が気になる（旅行者） *keihi ga ki ni naru (ryokōsha)* • no-frills = 余分なサービスのない *yobun-na sābisu no nai* • explores = 探検する/探る *tanken suru/saguru*

an upcoming summit or cardiologists' convention).

• **Capsule Hotels** (カプセルホテル, *kapuseru hoteru*): The target of much tongue-in-cheek foreign media coverage, capsule hotels offer drunk or late-working salarymen a place to crash until the morning trains start running. They supply the usual amenities, including TV, *yukata* (cotton "bathrobe") and toothbrush, with a "capsule" that is the immobile equivalent of a sleeper berth. The lack of privacy, security and sound-proofing may be drawbacks (there is no barrier between you and the snoring of your sodden neighbor in the next capsule), but some regulars develop a sense of camaraderie (perhaps they are nostalgic for dorm life). Often found near amusement districts, capsule hotels rates are somewhat lower than business hotel rates. Some offer special mid-day rates for stressed-out businessmen in need of a snooze.

• **Love Hotels** (ラブホテル, *rabu hoteru*): The hot bed hotels of lubricous legend, these are also found in or near amusement districts. The rates, and often pictures of the rooms, are displayed out front, making it easy to comparison shop (a lighted picture indicates that the room is available). Also, the hotels are discreet: money and room keys are usually passed through a slot that eliminates the chance of eye contact between staff and guests. Given current mores, however, this discretion is becoming unnecessary; some young couples come as double dates and chatter away with each other while waiting their turn.

The fancier hotels go in for "theme" design (Cinderella Castle exteriors, Polynesian village decor in the rooms), but nearly all supply the basics: music console, bedside condoms, porn on the tube. Two-hour rates vary, depending on the quality and type of accommodations (S&M equipment or revolving beds tend to cost more), but average about ¥4,000 to ¥6,000. All-night rates are not much higher, making love hotels an option for the single budget traveler who is either desperate or in the mood for something different.

• ***Minshuku*** (民宿): As mentioned above, minshuku are considered a step down from ryokan. The original minshuku were private homes that provided lodging and meals to travelers—something like "bed and breakfast" accommodations. Now, they are more likely to be simply small, inexpensive ryokan. Self-service is the rule and the menu can be monotonous (after seeing the same rubbery *takuan* pickle, raw egg and burnt fish morning after morning, some minshuku regulars have been known to cry at the thought of an Egg McMuffin). At the better ones, however, the service is friendly, the food excellent and the accommodations more than adequate. At some you can become part of the family, sipping sake around the *kotatsu* with the master and getting an earful of local lore. Minshuku can be found in nearly all tourist areas. Like ryokan, some are reluctant to accommodate foreign travelers, not because they are in any way exclusive, but because they are concerned about language and behavior problems (soaping up in the bath, walking across the *tatami* in bathroom slippers). Four hundred or so

• cardiologists' convention = 心臓病医の学会 *shinzōbyōi no gakkai* • tongue-in-cheek foreign media coverage = 皮肉な外国のマスコミの報道 *hiniku-na gaikoku no masukomi no hodō* • sleeper berth = (船や列車の)寝台 *(fune ya ressha no) shindai* • camaraderie = 仲間意識/友情 *nakama ishiki/yujō* • lubricious legend = わいせつな伝説 *waisetsu-na densetsu* • discreet = (プライバシーへの)配慮がゆきとどいっている *(puraibashii e no) hairyo ga yukitodoitte-iru* • go in for = ～を取り入れる ～ *o toriireru* • local lore = 地元の話 *jimoto no hanashi*

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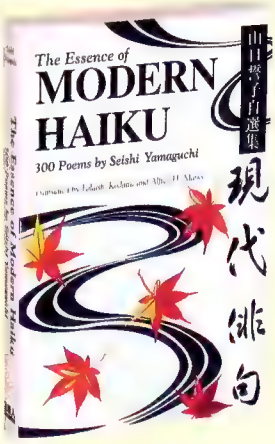

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月よりも　上空を飛ぶ　白鳥座
Tsuki yori mo　jōkū o tobu　Hakuchōza
— *Seishi's original Japanese*

— *Romaji transliteration*

Higher than the moon,
the white swan constellation
flying through the sky.
— ***English translation*** *maintaining the concise 5-7-5 syllable pattern of the original*

Composed 1966
The modern vision was vivid to me as a moment of... The verse describes a white swan with its wings spread. Since the moon was bright and appeared close, this constellation was like a white swan flying higher than the moon.
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• [illegible]
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unreluctant ones can be found on a list compiled by the Japan Minshuku Center (81-3-3218-6558). Rates per person, including a Japanese-style breakfast and dinner, average about ¥5,000.

• **Pensions** (ペンション, *Penshon*): These might be described as Westernized minshuku. Found around ski slopes and other sporty resort areas, pensions are often run by urban escapees who try to provide their guests with a friendly, but trendier and more Westernized experience than the typical minshuku. The architecture may be terminally cutesy Swiss chalet, but the food—often Western cuisine using local ingredients with a personal flair—can be excellent and the jazz sounds coming over the Bose speakers, of concert hall quality. Also, there is often more to do at pensions than soak in the tub; biking, hiking, tennis and skiing are some of the usual options. Average per person rates are slightly higher than for minshuku.

• **Youth Hostels** (ユースホステル, *yūsu hosuteru*): With their mandatory meetings, institutional food, early lights out and separate sleeping quarters for the sexes, including married couples, youth hostels were once places to experience the worst of the Japanese "group spirit." In recent years, faced with a steady drop in visitors, some hostels from hell have relaxed rules and improved service. Even so, the atmosphere at many is still reminiscent of a YMCA camp or Salvation Army flop. The main virtue of the hostels remains price—about ¥2,000 per person—and the opportunity to meet young Japanese (you can begin by trading hostel stories).

(continued on page 53)

Pension Silverstone, in fashionable Karuizawa, features a European exterior and mostly Western-style rooms. The wheels hanging outside reflect the owner's interest in motorcycles.

• cutesy = かわいらしい *kawairashii* • Bose speakers = ボーズ社製のスピーカー *bōzusha-sei no supiikā* • mandatory meetings = 参加が強制されたミーティング *sanka ga kyōsei sareta miitingu* • institutional food = 学食的な食事 *gakushoku-teki na shokuji* • hostels from hell = 地獄から来たような(極めてサービスの悪い)ユースホステル *jigoku kara kita yō-na (kiwamete sabisu no warui) yusu hosuteru* • reminiscent of = ～を連想させる *～o rensō saseru*

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BREAKFAST IN AMERICA

Some American hotels make an effort, but a Japanese-style breakfast is more than just fish and rice.

by Elizabeth Andoh

Even those people with the most adventuresome tastes can find exotic meals difficult to stomach early in the day. That's why breakfast often becomes the focus of culinary "homesickness" when traveling overseas. Since familiar foods on a hotel restaurant menu can make foreign visitors feel at home in their temporary surroundings, it's not surprising that so many American hotels now offer a special breakfast menu for their Japanese guests. Unfortunately, these good intentions do not always yield the sought-after result.

At the heart (or should I say, stomach?) of the matter is the issue of familiarity. In order for the food to be comforting to the culture-shocked, jet-lagged visitor, it must first be recognized as familiar: in other words, authentic. And, the food must be appealing: in others words, appropriate, which is not the same thing as elaborate or fancy. This may sound obvious, but it's difficult to do. First, you must choose the right foods to serve. Then the taste, texture and temperature of the food must be what your foreign guests are accustomed to having in their own country. In addition, the way in which you present each dish, the sequence in which you serve the courses, and the way in which you set the table must also follow the dictates of their culture, not yours.

The complex set of rules governing "correct" American eating habits may seem less enigmatic than those rules regarding Japanese cuisine, but that's only because, as Americans, we share certain presumptions about our food. For example, we expect pumpkin pie on a Thanksgiving menu, but on the Fourth of July we think an apple or blueberry pie would be a more patriotic choice. And, of course, we expect pie of any kind to be served for dessert, at the end of the meal. All Americans expect the table to be set with forks to the left, and spoons and knives to the right of the main plate. Indeed, we would find it very disconcerting to have these positions reversed or otherwise tampered with.

Because these, and myriad other, "rules" concerning mealtime are part of our own upbringing and daily experience, we tend to assume that they are self-evident to everyone. But culinary habits are a product of culture in the same way that dress, speech, and mannerisms are; they are learned behaviors with their own intrinsic, often intricate, logic. So, in order to provide a suitable Japanese menu in an American hotel setting, Japanese mealtime "rules" must be understood and accommodated.

Often, problems begin with choosing the wrong food to serve. Although it's true that most Americans like hot dogs and ice cream, I've never seen a breakfast menu in the United States with either item on it. Choosing popular foods, per se, is not always the best answer. So, what do most Japanese eat for breakfast?

There are several prototypes: the traditional morning meal, with its miso-flavored soup, steamed rice, and pickles; the more contemporary version, with thick, pureed vegetable soup (potage), buttered toast, and tossed green salad; and a newly popular urban coffee shop menu, appropriately called "Morning Service," usually consisting of buttered toast, hard boiled egg, and coffee or tea. This last type is the Japanese equivalent of a continental breakfast.

Comparing these Japanese prototypes to typical American breakfast patterns, there are several striking differences. One such difference is that savory flavors predominate over sweet in the Japanese morning meal. Although Americans regularly eat sugar-coated cereals, sweet rolls, doughnuts, and muffins in the morning, Japanese prefer salty and sour foods such as crisp sheets of pressed seaweed and pickled plums for breakfast. While American breakfasts tend to favor fruit—orange juice, and sliced bananas or berries on cereal—Japanese breakfast menus feature savory marine and terrestrial vegetables.

Another notable difference is the importance of soup to a Japanese meal, even (or especially) at breakfast time. While Americans might welcome a corn

• enigmatic = 不思議/不可解 *fushigi/fukakai* • presumption = 前提 *zentei* • tamper with = みだりに変更する *midari ni henkō suru* • intrinsic = 固有の *koyū no* • intricate = こみいった/複雑な *komi-itta/fukuzatsu-na* • per se = それ自体 *sore jitai* • pureed vegetable = 煮て裏ごしした野菜 *nite uragoshi shita yasai* • savory = 塩味のきいた/甘くない *shio-aji no kiita/amakunai* • terrestrial vegetable = 陸生の野菜 *rikusei no yasai*

chowder or thick potato soup at mid or late day, most would think it strange to have first thing in the morning. To the Japanese, however, who expect every complete meal to include soup, it is entirely logical, and highly satisfying, to have a hearty vegetable soup or miso-flavored broth at daybreak.

Rice is the staple grain in the traditional Japanese diet, and many modern households still eat rice three times a day, However, the number of Japanese who regularly eat bread instead of rice is steadily growing. When bread replaces rice on the breakfast menu, it is usually in the form of thick (half inch or more) slices of toast made from what the Japanese call *shokupan* (食パン), a kind of white, pullman loaf. In Japan, a single portion usually consists of one slice of toast cut in half in a rather distinctive manner (creating two pieces that are neither triangles nor rectangles, but unusual trapezoids instead; see the illustration on the following page).

Knowing what to serve is important, of course, but so is knowing how to serve it. "Comfort food" can reassure the visitor from abroad only when it is immediately familiar, and that means it has to look right, too. Take the example of the toast mentioned above: The thickness of the bread, the slant at which it is cut, and the angle at which it is arranged on the plate all contribute to the sense of familiarity Japanese will feel when the order of toast is brought to their table.

But appearances extend well beyond how food is placed on a plate. The choice of garnishes, the selection of tableware, and the way in which the table is set, impart an important cultural context for the meal. Imagine the unsettling effect of a Christmas color scheme in mid-summer, or an American flag motif decorating a Halloween party table. Think about pecan pie served as an appetizer instead of dessert, coffee being served in soup bowls and "eaten" with a spoon, or a dollop of whipped cream garnishing a plate of spanish olives and dill pickles. Pretty strange, eh? No more so than a *washoku* breakfast menu I was recently served at a prominent New York hotel.

Can you find 10 mistakes in this "Japanese breakfast"? (answers on page 17)

On the morning in question, my Japanese guest and I were served the following meal: In a shallow, wide soup bowl, *wakame* (わかめ, a sea vegetable often used in Japanese soups and salads) drifted in a muddy broth (obviously, something went wrong with the miso and I suspect the cubes of tofu and chopped scallions were forgotten at the last minute); this soup course was served first. Next came a large, round dinner plate. On it lay a mound of long-grain rice, molded by an ice cream scooper, next to an enormous portion of grilled salmon garnished with strips of yellow squash that had been sauteed in olive oil. Fresh strawberries and grapes shared a bread-and-butter plate with pickled eggplant (*shiba-zuke*) and radish (*takuan*). A green tea bag dangled from an American coffee cup into which hot water had been poured. When you add to this bizarre assortment and procession of foods the fact that the table was set incorrectly (by Japanese standards, that is), the result has to be massive culinary confusion for anyone brought up in a Japanese household. It was certainly a bewildering sight for my guest!

The problem is usually twofold: trying too hard, and working in a cultural vacuum. In reality, the simplest menu is often the best. After all, think how welcome a make-it-yourself peanut butter and jelly sandwich would be to an American traveler abroad who had eaten nothing but exotic local delicacies for several weeks. American notions of hospitality are such that opportunities to "do-it-yourself" are often more appreciated than the fawning attentions of hotel staff (not so for the Japanese, who generally feel that as guests they should be served by their hosts—in this case, the staff of the hotel).

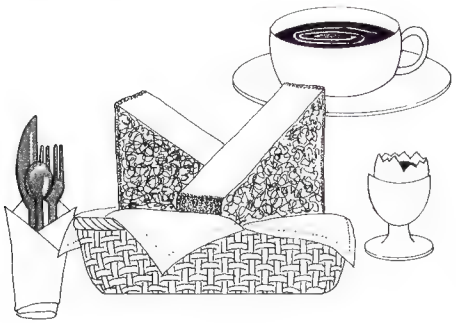
Although consultants like myself and other professionals in the food-service and hospitality industry are occasionally called upon by restaurants and hotels in the United States to develop menus, and train their staff to prepare and serve them, most establishments embark upon Japanese breakfast service in a more casual way. Often, some respected Japanese business or community leader is asked to advise the local hotel's executive chef. Such was the case at the Cincinnatian Hotel, where Don Lanyi, Director of Food and Beverage, described to me the valuable assistance of Dr. Tanaka Kinji of the Japan Research Center in Cincinnati. This type of partnership works to everyone's advantage when the informant, typically a Japanese with no specific training in the culinary arts, is acutely aware of, and can easily

• hearty (vegetable soup) = ボリューム/栄養のある野菜のスープ *boryūmu/eiyō no aru yasai no supu* • trapezoid = 台形 *daikei* • slant = 傾斜 *keisha* • garnish = つけ合わせ *tsuke awase* • scallion = わけぎ/長ねぎ *wakegi/naganegi* • procession = 行列 *gyoretsu* • was bewildered = 当惑した *tōwaku shita* • delicacies = おいしい物／珍味 *oishii mono/chinmi* • fawning = こびへつらう *kobihetsurau* • embark upon = 乗り出す *noridasu*

articulate, the cultural details associated with Japanese meals.

Another popular approach taken by many American resorts and hotels is to train their staff by video. One commercially successful venture, Chef-San, has sold its videotapes to a long list of American institutions including Disneyland Hotels and Holiday Inn. Ms. Romi Adachi, President of Chef-San and Executive Producer of "The Japanese Breakfast" video, is passionate about the subject of authenticity. She is deeply distressed by many of the mistakes made by untrained chefs in America. So distressed, in fact, that with the purchase of her video comes a telephone hotline to call for further, free-of-charge, consultation. As she pointed out to me in a telephone interview, just because feedback from Japanese guests is difficult to obtain and interpret doesn't mean they haven't formed strong impressions and opinions that can affect your business. Unlike American customers who readily, and promptly, share their dissatisfaction with hotel or restaurant management, most Japanese guests will not make a fuss when something goes wrong. When confronted, most Japanese will typically murmur some noncommittal statement. But among themselves, the Japanese will talk, and often stop patronizing the establishment in question.

The mistakes in the breakfast on page 15 are listed on the facing page, along with some general tips about serving a Japanese breakfast.



The "morning service" is an alternative Japanese breakfast that may be easier for American food-service people to handle.

Correspondence to: *Elizabeth Andoh, c/o MANGAJIN, PO Box 7119, Marietta, GA 30065-1119*

• make a fuss = うるさく文句をいう *urusaku monku o iu* • murmur = つぶやく *tsubuyaku* • noncommittal (statement) = 当り障りのないこと *atari sawari no nai koto*

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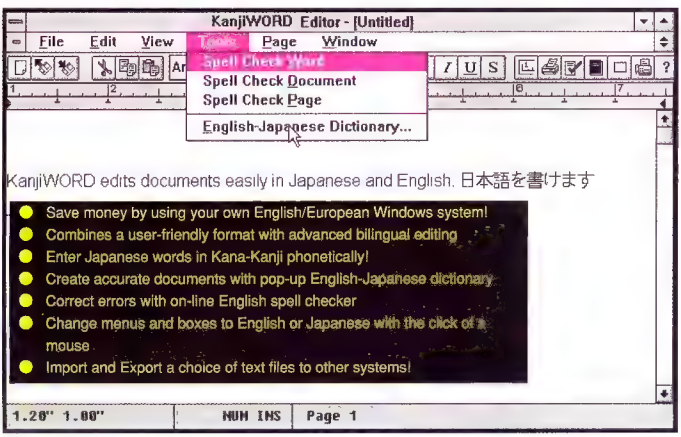
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Mistakes in the "Japanese breakfast" on page 15 (not necessarily in order of offensiveness).

1. Scoops of rice on plate. Rice should be served in a separate bowl, gently mounded (not ice-cream scooped). Serve extra rice from the kitchen as needed, or provide a lidded rice "tub" on the table.

2. Chopsticks facing the wrong direction. Points should face left, and they should be aligned and parallel. If disposable wooden chopsticks in a paper sheath are used, a chopstick rest is not needed.

3. Whole block of tofu in miso soup. Tofu in soup should be cut into cubes approximately 1/4" square. Wakame (seaweed) in the soup should be cut to 1" lengths.

4. Fours are forbidden. The number four is bad luck and should always be avoided. Here the rule is violated twice, with the banana slices and the squash.

5. Inappropriate utensils. A Japanese breakfast requires Japanese-style utensils. Miso soup should be served in a rimless bowl with a lid—no under-plate or spoon needed. Rice should be in a rice bowl, tea in teacup with no handle, with separate small dishes or bowls for everything else.

6. Fish is grossly oversized. A smaller piece would be more appropriate for breakfast. If the head is still attached, it should be pointed to the left.

7. Tea bag in coffee cup. *Ocha* should be served in teapot, then poured into Japanese-style teacup (no handle) with no saucer.

8. There is no yaki-nori (seaweed) or soy sauce. These are essentials for the rice-based breakfast. Yaki-nori should be served in a separate box or small, flat plate. Soy sauce should be in a small, slender pourer (*shōyu sashi*).

9. Pickles (takuan) should be sliced into half-moon shapes and should not be on the same plate with sliced banana. This is a tricky one since the takuan looks like peach in the photo.

10. Placement of dishes is wrong. Soup should be on lower right; rice (in separate bowl) should be on lower left.

Other points:

- An authentic Japanese breakfast would probably be served on a tray.
- Japanese breakfasters would probably consider both the bananas and the squash to be odd breakfast choices.
- There is a lack of variety in color. A good Japanese meal achieves a pleasing array of color and texture.

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LEARNING TO GO TO SCHOOL IN JAPAN

The Transition from Home to Preschool Life

Lois Peak. Berkeley: University of California Press, 1991. 224 pages, $32.00 (hardcover).

reviewed by Christopher Perrius

Japanese society is often described as group-centered, but how do Japanese learn to get along in the group? By looking at the Japanese child's first encounter with *shūdan seikatsu* (集団生活, "group life"), Lois Peak sheds considerable light on this question. Through several months of observations at a Buddhist preschool in Nagano and shorter observations at preschools in Nagano and Tokyo, interviews with teachers and parents, and reviews of both Japanese and US literature on the subject, she shows how Japanese children make the transition from an "indulgent" home life to an obedient school life.

Peak quickly refutes several stereotypes of the "exam hell" variety before moving on to the larger misconception — that home training prepares the child for good school behavior. In fact, the *uchi*, ("inside," or "home") where the child can indulge in *amae*, or childishly dependent behavior, is in constant tension with the *soto*, ("outside"), where properly disciplined group behavior is expected. Unlike most US parents, Japanese mothers do not feel responsible for training their children by requiring polite behavior at home; this training is undertaken by the schools. A revealing explication of this extremely sophisticated training process in the preschool is the achievement of this book.

The family is not *shūdan seikatsu*, although we conceive of it as a "group" in English. In the home (the *uchi*), *amae* is expected. There is no fear that "indulging" the child at home will make him or her spoiled outside the home. A lot of *amae* at home is thought to be a good thing, if not the whole point of the home. It is consciously considered to be an outlet for the frustrations of children and husbands who return from their stressful schools and offices and demand to be served. However, *amae* is not at all acceptable in group life. The goal of the preschool training,

then, is to get the children to understand the distinction between the two spheres.

The activities of the preschool are themselves grounded on a similar kind of stress/release tension. Again and again in the schools' statements of goals, in the words of the teachers, and in their trade magazines, it is asserted that the primary activity of the preschool is *asobi* (遊び "play"). And do they play! Children like my younger brother, who was asked to leave his (US) preschool and "try again next year" because he liked to run on the tables, are praised for their *genki*-ness. Screaming, dancing on tables, berserk games of tag are all accepted as normal, and teachers cheerfully raise their voices just above the din. They rarely direct the play, but subtle guidance does go on; for example, schools are often deliberately short of toys so students will have to share, negotiate, and interact more. But interspersed between these periods of uninhibited play are formal rituals marking the transitions from one activity to another.

These rituals are like those that mark transitions all through the life of a Japanese. For each of these ritual situations, and every other group activity, such as changing clothes or arranging desks for meals, the teacher emphasizes that there is only one right way, and the ability to master these *kata* (型, "set form/style") comprises much of the formal education. Slight attention is given to counting or reading and writing. Managing the three-year-olds' transition from boisterous play to sitting with hands folded quietly and reciting *"itadakimasu"* in unison before a meal requires considerable skill from the teachers, the unfailingly cheerful and insightful heroes of this book.

Japanese preschool teachers, 99 percent young, junior-college educated women, strive to inculcate a group awareness in students rather than obedience to the teacher as an authority figure. It is a common sense notion of Japanese pop psychology that the child has to want to behave properly, or efforts at discipline will be futile. Peak explores the various, mainly unconscious techniques that Japanese teachers use to minimize the need for direct discipline. One great difference here between the more authoritarian US style is that "good" behavior in Japanese schools is consistently referred to as *jōzu* (上手, "skillful"). The "bad" child is one who just hasn't mastered the skill yet, so even if he clearly won't, the teachers always say he can't. The child "behaves" so as not to be considered "unable" to do the task.

The "problem child" (*mondai-ji* 問題児) in the Japanese preschool, then, is one who doesn't take part in group activities, or relies too much on the teacher. When

• shed considerable light = 相当に解明する *sōtō ni kaimei suru* • indulgent = 甘やかしの/甘い *amayakashi no/amai* • refute = 反駁する *hanbaku suru* • explication = 解明 *kaimei* • berserk = 乱暴な/荒っぽい *ranbō na/arappoi* • din = 騒音 → がやがや遊ぶ声 *sōon* → *gayagaya asobu-goe* • rituals = 儀式/儀式化した日課 *gishiki/gishikika shita nikka* • boisterous = 騒々しい *sōzōshii* • inculcate = 教え込む *oshiekomu*

she asked about children who genuinely prefer quiet, solitary pursuits, Peak was told that such children don't exist, they just "don't yet understand the fun of being together with others." Independence (*jishu* 自主) and self-reliance (*jiritsu* 自立) are paradoxically listed in the statements of goals of most preschools as well as the Monbushō's official list. They do not signify autonomy or doing your own thing; rather, as the opposite of *amae*, they mean taking responsibility as a member of the group, not letting the group down. The teacher will make everyone wait until all the students arrange their lunch boxes correctly—the delay is presented as a consequence of students' inabilities, not of the teacher's will. With authority subtly transferred to the group which also consists of one's close playmates, Japanese children (and adults) who resist the norm find themselves surrounded by "an army of friendly shadows," an image that recalls Abe Kobo's play, *Tomodachi*.

In line with the definition of "good" (*jōzu*), even the child who hits other children is not punished; in fact, his behavior is often ignored. Fights are tolerated as a way to learn social skills, and are often made a part of class discussion sometime later. Peak provides many compelling field notes, and one especially memorable one illustrated her somewhat shocked realization that the child she thought was "bullying" her with constant kicks was in fact inviting her to play in his clumsy way. The teacher, who had not disciplined the kicker, had thought that the one with the behavioral problem was Peak for rudely not responding! When she did respond by chasing him, the kicking stopped.

Finally, I found myself wanting to know more about the mothers. In the equations of performance outside and *amae* at home, she gets to play only one part. And while the schools encourage mothers' participation (by joining the PTA, regularly meeting with teachers, etc.), in practical terms this often translates into a lot of careful preparation of supplies and lunch boxes which "when the child removes the lid…his mother's love and feeling for him should pop out" (advice of Tokyo Preschool Director). Unfortunately, the mothers are reluctant to voice concerns, even when it is their child who is being hit daily, and they are not really encouraged to. Dialogue between parents and teachers is kept at a superficial level, and the feeling seems to be clearly one of "leave it to us." *Ijime* (いじめ, "bullying") can be a very serious problem in later years, but mothers seem to learn to stay out of "school matters" in these early years. It's a problem that asks for less newspaper sensationalism and more investigation of the kind Peak has carried out.

Scholarly yet written in smooth and often entertaining prose, the insights provided by this arresting book will intrigue not only educators and parents, but all students of Japan.

Christopher Perrius is a free-lance writer/translator now living in North Carolina

• signify = 意味する *imi suru* • autonomy = 自律 *jiritsu* • compelling = 注目に値する/注目せずにおかない *chumoku ni atai suru/chūmoku sezu ni okanai* • bully = いじめる *ijimeru* • in the equations of = ～の等式において *~no tōshiki ni oite* • superficial = 表面的な *hyōmenteki na*

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MANGAJIN in the Classroom

We have known for some time now that MANGAJIN was being used in the classroom. We hear occasionally from teachers who use xerox copies of certain parts of MANGAJIN to help explain or illustrate some of the stickier points of the Japanese language or Japanese culture. As long as it is done in moderation, we have no problem with this. We should point out, however, that while the English language translations, notes, and feature material in the magazine belong to MANGAJIN, the manga material is reprinted through arrangements with the original Japanese publishers, and we have only one-time reprint rights. Thus, permission to reprint the manga material from MANGAJIN is really not ours to give. The Japanese publishers are reasonable people though, and as long as it's for use in the classroom, they give their tacit OK.

Partly because the explanations in MANGAJIN are fairly complete (as complete as space allows), it really seems more suited for use as supplemental reading or individual study, but recently several cases have come to our attention in which MANGAJIN was actually used in a class, or in conjunction with a class.

• **Washington, DC:** This past summer, MANGAJIN was used in two experimental 5-week "fun classes" for intermediate-level students at the Japan-America Society of Washington. The students were largely business people, government employees, and lawyers. In this case, MANGAJIN was used something like a textbook, that is, the class went through manga stories and picked out colloquial expressions. These were repeated by the class, and the instructor expanded on these by giving other similar usage examples. Reactions to the class were very positive, but this fall, there seemed to be more interest in conventional textbook classes. The MANGAJIN class will be offered again, and MANGAJIN will be kept on hand and made available to students in all classes as supplementary reading.

• **Springfield, MO:** Parkview High School received a small grant for Japanese language teaching materials, and the instructor, Carrol Lund, decided to use part of this to purchase subscriptions for all the 2nd through 4th year Japanese students. The Japanese program at Parkview is in its fifth year, and while the 1st year students are put in separate classes, the 2nd through 4th year students wind up together in one class. In this kind of mixed-level class, Ms. Lund feels MANGAJIN will be useful for individual study. The cultural background and feature material will be as important as the language content, and the magazine will be a supplement and "fun activity" for the quicker students, providing a type of vocabulary not found in the standard textbooks. Perhaps most important is the fact that "the kids love it."

• **Los Angeles, CA:** MANGAJIN magazine was on the reading list for Prof. Miriam Silverberg's class on Japanese Popular Culture in spring of 1993. Students were required to subscribe, and there were two optional questions on the exam that came from the issues. Our subscription manager reports that toward the end of the semester there were a number of frantic calls for subscriptions accompanied by requests for back issues.

• **Ann Arbor, MI:** George Darling, a biophysicist with a special interest in languages, is in the process of assembling materials for a 12-week "Introduction to Japanese" course. MANGAJIN will be used for the cultural/feature material as much as the language content, but the course is designed to dispel the notion that Japanese is an impossible language.

• **Tokyo, Japan:** One of the more interesting uses of MANGAJIN is being planned at the ZEUS Institute of Languages, Shinjuku branch. The class (for intermediate students and above) will not be concerned so much with the language content, but will focus on the cultural background and what it is that makes the manga funny. The objective is to give the students an understanding of the Japanese sense of humor so that they will be able to enjoy reading other manga on their own. This class, scheduled to begin in January 1994, was conceptualized by ZEUS president Mori Kōji.

On the flip side, a surprising number of instructors are using MANGAJIN as a teaching aid for Japanese students of English.

• **Glenview, IL:** Private ESL instructor Susan Gavin uses the American comics (*Calvin & Hobbes, The Far Side*, etc.) to help students learn idioms and slang. After discussing the meaning, students read the Japanese translations to confirm their comprehension of the content. Ms. Gavin finds that the Japanese manga are equally useful as a springboard for discussing culture, customs, and language.

• **Osaka, Japan:** Hanawa Kikuo-sensei uses MANGAJIN in his English classes at Osaka Kyōiku Daigaku. He says that MANGAJIN is helpful because it shows how everyday Japanese can be expressed in English.

• **Tokyo, Japan:** MANGAJIN is also being used in English classes by Prof. Yoshimi Fumiko at Tamagawa Gakuen Daigaku, by Prof. Igarashi Masako at Seikei Daigaku, and by Prof. Kanehira Shōnosuke at Ōtsuma Women's University.

Anyone else? If you're using MANGAJIN in the classroom, drop us a line so we can share your experiences with other readers. MANGAJIN in Class, PO Box 7119, Marietta, GA 30065

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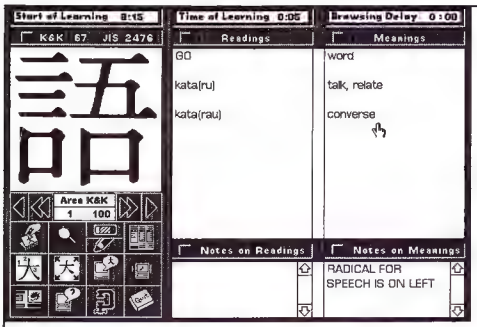

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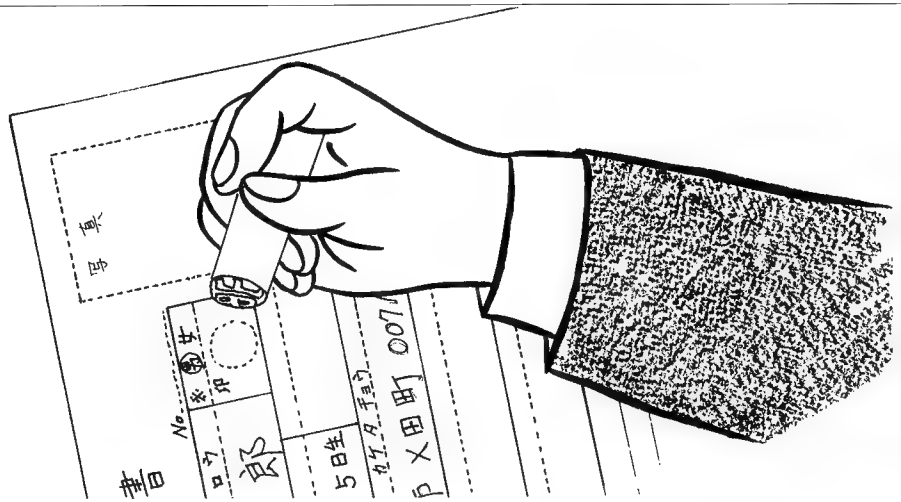

The symbolic spirit of *hanko*

The Japanese use hanko ("seals/stamps") throughout their lives. Owning one often begins in the crib. As soon as a grandchild is born, the grandparents look for a memorable present. Grandparents are often said to adore their grandchildren even more than their own children. After all, their grown-up children don't listen to their parents like they once did, but a baby grandson or granddaughter cuddled in their arms looks back with bright eyes, agreeing with every word. A seal makes a good gift for this new life.

A seal (or another popular gift, a bank book issued in the child's name) is most appreciated not by the newborn baby but by his or her parents. Of course the child will also be glad to have it as he or she grows older. Thus the grandparents have made a good investment with a gift that is enjoyed twice over. The child (and the parents) will always be enthralled by the value of the seal or numbers in the bank book. However, in giving something as symbolic as a seal, the grandparents not only gain their children's and grandchildren's appreciation, but they also make a wish that their descendants will have few obstacles in life and will continue flourishing for many generations.

A sense of adulthood

An individual doesn't actually need a seal until reaching adulthood at age 20. Before then, a parent's seal can take care of everything. To have one's own seal implies a readiness to take full responsibility for one's actions, that one has become a full-fledged member of society. Seals don't have much meaning while still a minor.

Except for ready-made "three penny" ones, seals are made by professional seal engravers. More than 60 percent of seals for people in their 20s are ordered by their parents. By presenting their young adult children with a seal, parents are encouraging their sense of adulthood. A high-quality seal can cost from ¥30,000 to ¥40,000—a high price, but not too expensive if it stimulates the user's awareness of his social rights and responsibilities. When people enter their 30s, they are likely to order a seal of their own. This is a period when one begins career advancement or starts a business, so at this

age a person needs a seal with prestige. Japanese people amass seals as they earn promotions and gain status, and attain various professional or social titles.

The double-edged sword

The seal represents a person or organization's rights, responsibilities, and ownership, as well as social and economic standing. This remarkable power of the seal is a double-edged sword. One must think decisions out carefully before putting seals on papers. A stamp executed prudently protects one's rights; but a stamp done rashly ruins everything.

People have long been aware of the dangers of a misapplied seal. There is a saying dating from the Edo Period, when seals came in to common use, which exemplifies this concern: "The seal's impression can make heads fly." Powerful merchants of the time had this warning included in their code of regulations: "To apply one's seal is an important formality to be undertaken each time with the greatest care."

Seals have different purposes. The most important seals are ones with impressions officially registered for verification. (City Hall issues a certificate with a copy of the seal impression in case stamped documents need to be authenticated.) Some have a white or black dot indented on the side so that the user can tell which way is "up" without turning the seal over. This mark reduces the risk of stamping seals upside down. Registered stamps, which are always required for important matters, do not usually have these indentations—fortunately for the user. One needs to have considered all sides of an issue before putting a registered stamp on papers. Turning the seal over to see if it is right-side-up gives the user has a moment to reflect on whether he or she has made a wise decision.

A word to the wise

It is dangerous to affix one's seal on documents without reading them first. A blind seal can "chop one's head off," so strong caution is needed.

"He asked me for a seal of approval when I wasn't really paying much attention. I didn't know I would end up owing millions."

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These are not uncommon tragedies.

by **Sawane Fumitoshi**

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BABEL Translation Contest Winners

The results of the Third BABEL International Japanese/English Translation Award from issue #25 are in. Over 400 people vied for one first, one second, and five runner-up positions. The grand prize goes to Akiko Shimada, of West Hurley, New York. Below is the original Japanese essay and Akiko's winning English translation. On the following page are the judge's comments and the complete list of prize winners. We at MANGAJIN thank all of those who entered and congratulate the winners. We also encourage those who didn't win to study the judge's comments and keep honing their translation skills.

① 専業主夫

② 先日、三十歳になったばかりの仕事がバリバリできる男性と話をしていたら、彼は肩を落として、「もう仕事をするのは嫌になってしまいました」
という。男性では彼くらいの年齢から四十歳くらいまでが一番激務を強いられる年まわりではないかと思う。仕事を覚えきれない後輩の面倒を見つつ、上からはあおだこうだといわれる。
「まだまだ君は若いんだから」
などといわれて、地方への日帰り出張をいい渡される。難しい仕事をこなすと、鼻の先に昇進、出世をちらつかされる。こういう環境にはもう疲れてしまったというのである。

③ 彼の一番の望みは結婚退職して専業主夫になることである。同じ会社の結婚退職する女子社員が、うらやましくて仕方がないのだそうだ。
「女性は結婚が決まると祝福されて退職するのに、男性にはそれがない」
と怒ってもいる。話しを聞くと彼はちゃんと部屋も掃除し、自炊もしている。繕い物もやるし、自分でアイロンもかけて、いつもきちんとした身なりをしている。

④ 「ミシンかけや、スカートやズボンの裾上げも得意です。フランス刺繍もできます」
となかなかたのもしい。親がかりの甘ったれ女よりも、ずっと家事能力にたけているし、ぜひ育児にも挑戦したいと意欲満々なのである。ところが相手の女性がなかなかみつからない。ほとんどが男性依存型で、自分たちは給料を海外旅行や衣類にお金を注ぎ込みながらも、
「結婚生活は男性の収入で」
という。

⑤ 「とても僕をお婿にもらってくれそうもない」
と彼は嘆く。なかには男のくせにだらしがないと非難する人までいるのだそうだ。いつ彼が念願の専業主夫になれるのかはわからないが、退職祝いに花束をもらって、ポッと頬を染めている男性の姿もなかなかいいものだ。彼が栄えある結婚退職の男性第一号になれるように、私は陰ながら応援している。

⑥ 毎日新聞社刊群ようこ著「街角小走り日記」より

① A Full-Time House Husband

⑥ by Yoko Mure from *Machikado Kobashiri Nikki* (Mainichi Shimbun)

② The other day I was talking with an energetic businessman who had just turned thirty. "I don't feel like working any more," he told me. I understand that a man from this age to forty is pressed to work very hard at his job. While taking care of younger subordinates who have not yet learned their jobs very well, he has to put up with his boss's demands one after the other. The boss will say "you are still young," and order him off on a one-day business trip to some remote area. When he does manage to complete a difficult task, the company will lead him on with promises of promotional opportunities waved in front of his nose. He says he has become fed up with such an environment.

③ His ultimate wish is to quit working and become a full-time house husband. He envies the female workers who leave his office to get married. "It's not fair that only women are congratulated for leaving the office for married life," he said angrily. After all, according to him, he keeps his room clean and cooks for himself. He also sews and irons his own clothes. No wonder he always looks so neat.

④ "I am also good at machine sewing and stitching up the bottoms of my trousers. I can even do French embroidery," he boasts convincingly. He believes he is far more skilled at housekeeping than the spoiled young women who cannot do anything without their parents and he ambitiously looks forward to the challenge of raising children. The problem, however, is that he cannot find a mate. Most women are financially dependent on men and, even though they spend most of their salary on clothing and traveling abroad, once they get married they think living expenses should be covered by their husbands' earnings.

⑤ "Nobody would be interested in marrying me." he says with a sigh and some people have actually criticized him for not having a manly attitude. I don't know when his wish to be a full-time house husband will come true, but I like to picture him bashfully flushed with happiness as he receives flowers from his colleagues on his last day of work. Privately, I am praying for his success in becoming the first man who honorably leaves his job for the married life.

Judge's Comments:

The art of translation forces the translator to draw on every facet of his or her knowledge of two languages. Grammar and vocabulary are important, but so are style and tone, qualities that are elusive and less easily quantifiable. The Babel International Translation Award challenges would-be translators to show more than a grasp of the basics of translation from Japanese to English; the judges look for sophistication and skill in converting the tone of the original into the target language.

This year's essay for translation, Mure Yoko's "Sengyo shufu" (Househusband), drew over 400 entries from all over the United States and Japan. The winning entry, which appears on the preceding page, was judged to be the most successful of this large group of submissions in handling the difficulties, both grammatical and stylistic, that this essay posed. We congratulate the 1st place winner and runners-up for their fine accomplishment, and we encourage others to persevere in their studies. We look forward to seeing improvement in next year's entries.

Even the winning translation has imperfections; in the spirit of improvement, we will discuss them briefly here. The first possible improvement might be to the title. Since "housewife" (and, likewise, "househusband") implies full-time engagement in the task, it might be best to translate "sengyo shufu" as simply "husband." The translation reads well and is highly accurate until the third paragraph, where we read: "I am also good at machine sewing and stitching up the bottoms of my trousers." But the original says "skirts and trousers." Perhaps the translator thought it odd that a man would have the opportunity to hem a skirt, and decided to eliminate the word "skirt." but such deletions should be avoided except when necessary. In addition, the bottom of a trouser leg is usually called a cuff, so the sentence would be improved by replacing "bottoms" with "cuffs."

First prize winner Akiko Shimada now works part-time as a liasion between Japanese and American companies involved in the fashion industry.

The next problem is in rendering "tanomoshii" as "boasts convincingly." The original suggests how the writer of the essay responds to this list of the man's accomplishments: that he seems to her to be reliable and she is convinced of his suitability as a mate, simply by the persuasiveness of his words. This translation problem affects the next line, which begins "He believes..." In fact, it is the writer who is commenting again on her response to the man; it is the writer who believes the man is more skilled than a spoiled young girl, not the man himself who believes it.

These comments aside, the winning translation shows a subtle and masterful grasp of the tone of Mure Yoko's essay. The greatest pitfall in the other attempts was to inject irony into the writer's attitude toward her subject; but the original has no irony. Rather, it is a straightforward and heartfelt statement about changes the writer hopes to see in the way women and men function together in Japan's workaday world. The winning entry captures the deceptive simplicity of that statement with considerable subtlety and skill.

Paul Gordon Schalow
Associate Professor of Japanese
Rutgers University

Prize Winners

First Place:

Akiko Shimada
West Hurley, NY

Trip to Japan, $1,000, Brother 2600Q Word Processor, Hardcover copy of *The Essence of Modern Haiku*, 1-year subscription to *Honyaku no Sekai*, Dictionaries, 1-year subscription to MANGAJIN, Certificate and Plaque. Ms. Shimada will be asked to make a report in English on her trip to Japan.

Second Place:

Jon B. Bernard
New York, NY

$700, Brother Fax 600, Softcover copy of *The Essence of Modern Haiku*, 6-month subscription to *Honyaku no Sekai*, Half-year subscription to MANGAJIN, Certificate and Plaque.

Honorable Mention:

Fred Harris
Honolulu, HI

Jason G. Karlin
Champaign, IL

Linda M. Lau
Honolulu, HI

Steven Myers
Shiraoka, Saitama, Japan

Massato Otsuka
New York, NY

$200, Brother P-Touch 10 Labeling System. Half-year subscription to MANGAJIN, Certificate and Plaque.

Prize money funded by
Japan Foundation
(国際交流基金)

Calvin and Hobbes

by Watterson

BEHOLD THE TERRIBLE THUNDER LIZARD, TYRANNOSAURUS REX!
THE FIERCEST DINOSAUR OF ALL, HE IS TWENTY TONS OF BONE-CRUSHING MUSCLE AND RAZOR-SHARP TEETH!
ALWAYS THE VICTOR, HE LETS OUT A TRIUMPHANT ROAR!
LIBRARY
BOOT
1
2
3
4

1

Calvin-Rex: "Behold the terrible thunder lizard, tyrannosaurus rex!"
→ 恐るべき　雷　トカゲ、ティラノザウルス・レックス を　見よ!
Osorubeki kaminari tokage, tiranozaurusu rekkusu o miyo!
terrible/formidable thunder lizard tyrannosaurus rex (obj.) look at/see

- behold （文語的）注視する／注視せよ、見る／見よ。
- *miyo* is a literary command form of the verb *miru*.
- the name *tyrannosaurus* actually means "tyrant lizard," while "thunder lizard" refers to a *brontosaurus*.

2

Calvin-Rex: "The fiercest dinosaur of all, he is twenty tons of bone-crushing muscle and razor-sharp teeth!"
→ この　最も　どう猛な 恐竜、ティラノザウルス は　重さ 20トン、
Kono mottomo dōmō-na kyōryū, tiranozaurusu wa omosa nijutton,
this most/extremely fierce/savage dinosaur tyrannosaurus as-for weight 20 ton(s)
骨　を　も 砕く 筋肉 と、かみそりのごとく 鋭い 歯 の　固まり!
hone o mo kudaku kinniku to, kamisori no gotoku surudoi ha no katamari!
bone (obj.) also crush muscle and razor as/like sharp teeth (=) cluster

3

Calvin-Rex: "Always the victor, he lets out a triumphant roar!"
→ 常に　勝者 と なる ティラノザウルス は、勝ち誇ったうなり声 をとどろかせる!
Tsune ni shōsha to naru tiranozaurusu wa, kachihokotta unarigoe o todorokaseru!
always winner to become tyrannosaurus as-for triumphant roar/growl (obj.) let rumble/roar

- let out （声を）あげる、出す。

4

Door: Library
→ 図書館
Toshokan
library

Sound FX: Boot!
→ ドシン!
doshin!
thunk

- boot 名詞としては「ブーツ」の意味だが、動詞として「蹴飛ばす」という意味もある。ここでは擬態語風に使われている。

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Calvin and Hobbes
by WATTERSON
OH, NO! THERE'S A TYRANNOSAURUS IN THE GROCERY STORE!
THE DINOSAUR HEADS FOR THE MEAT DEPARTMENT AND DEVOURS THE BUTCHER!
SHOPPERS EVERYWHERE FLEE FOR THEIR LIVES! IT'S MAYHEM, DESTRUCTION AND CARNAGE IN THE AISLES!
OH, NO! CALVIN, CAN'T I TAKE YOU ANYWHERE?!
NOW THE TYRANNOSAURUS WANTS COOKIES!
1
2
3
4

1

Calvin-Rex: "Oh, no! There's a tyrannosaurus in the grocery store!"
→ ウワー、大変 だ! この スーパー に ティラノザウルス が いる!
Uwā, taihen da! Kono sūpā ni tiranozaurusu ga iru!
yow terrible is this supermarket in tyrannosaurus (subj.) exists

- tyrannosaurus (Tyrannosaurus Rex) 白亜紀に生息した巨大な肉食恐竜。
- grocery store 食料雑貨店、特にスーパーマーケット。

2

Calvin-Rex: "The dinosaur heads for the meat department and devours the butcher!"
→ 恐竜 は 肉売場 の 方 へ 向かって、 肉売場 の 店員 を 餌食 にした!
Kyōryū wa niku-uriba no hō e mukatte, niku-uriba no ten'in o ejiki ni shita!
dinosaur as-for meat dept. 's direction to face/head toward meat dept. 's store clerk (obj.) prey/victim made into

- heads for ...へ向かう。
- devour むさぼり食う、呑み込む。
- butcher 肉屋の人。

3

Calvin-Rex: "Shoppers everywhere flee for their lives! It's mayhem, destruction, and carnage in the aisles!"
→ 買物客 は みな、 命からがら 逃げだす!
kaimono-kyaku wa mina, inochi karagara nigedasu!
shopper(s) as-for everyone escape with bare life run away

店内 は 暴力 と 破壊、 殺戮 の 場 と 化した の である!
tennai wa bōryoku to hakai, satsuriku no ba to kashita no de aru!
inside the store as for violence and destruction massacre/slaughter of place to changed into (explan.) is

- mayhem 傷害、破壊行為、暴力。
- carnage 大量殺傷、殺戮
- aisles (店内の) 通路。

4

Mother: "Oh, no! Calvin, can't I take you ANYWHERE?!"
→ まァ、大変! カルヴィン、これじゃ どこにも あなたを 連れて行けないじゃない!
Mā, taihen! Karuvin, kore ja doko ni mo anata o tsurete ikenai ja nai!
ah terrible Calvin this with anywhere you (obj.) can't take you along isn't it

Calvin: "Now the tyrannosaurus wants cookies!"
→ ティラノザウルス、今度 は クッキー を 欲しがっている!
Tiranozaurusu, kondo wa kukkii o hoshigatte-iru!
tyrannosaurus this time/now as-for cookie (obj.) is wanting

- can't I take you anywhere?! 疑問形だが質問ではなく修辞的に使われている。

Lesson 30 • *Maitta*

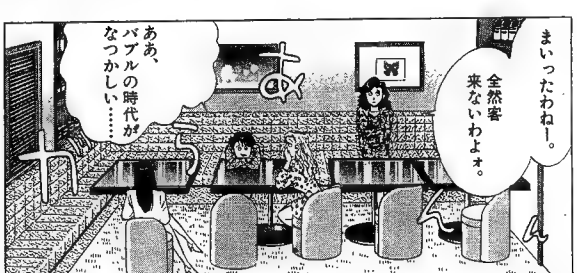
Whenever you hear someone say *maitta* as an interjection, you know they are somehow in trouble or distressed. *Maitta* can be used to admit defeat, like "Uncle/I give up" in English — including cases of a good humored defeat. It can be a mild exclamation of chagrin like "Geez/Darn it all/What a bummer!" Or it can be similar to *komatta* (see Basic Japanese #15) in indicating that you are in a fix, worried, at a loss for what to do or say.

Maitta comes from *mairu* (参る), which refers to the act of approaching or moving close to a superior and is used as a humble verb for "(I) go" or "(I) come." One of the idiomatic uses stemming from this is "(go) worship/pray at a shrine." So the word has always been associated with submission/supplication. Considering these implications of *maitta*, it's not hard to see certain connections with the meanings in the examples we present here, but we haven't been able to find any theories about just how these usages might have evolved.

When *maitta* is used as an interjection, an emphatic particle almost always follows it (*na*, *wa ne*, *yo*, etc.). As some of our examples show, it can also be used as the verb of a regular sentence to convey essentially the same meaning.

"What a Bummer"

This hostess bar (referred to as a クラブ [*kurabu*, "club"] in the story) is having a rough time because of the poor economy.



© Kunitomo Yasuyuki / *Paro paro*, Shogakukan

Proprietress: まいった わ ねー。 全然 客 来ない わ よぉ。
Maitta wa nē. Zenzen kyaku konai wa yo–.
in a fix/bind (fem.) (colloq.) at all customer(s) don't come (fem.) (emph.)
"What a bummer. No customers at all." (PL2)

"Sound" FX: がらあんん
Garānn
(effect of being empty/deserted)

Hostess: ああ、バブル の 時代 が なつかしい。
Ā, baburu no jidai ga natsukashii.
ah bubble 's time/era (subj.) is fondly remembered
"Ah, I miss the bubble (economy) era." (PL2)

- the Japanese word for "bubble" is *awa* (泡), but a katakana rendering of the English is used when referring to the "bubble" economy of the late 80s and early 90s.

"What to do?"

This section chief (*kachō*) usually gets someone else to make copies for him, but this time he is at the office by himself.

© Hayashi & Takai / *Yamaguchi Roppeita*, Shogakukan

Kachō: あれ、/ この ボタン でない とすると...
Are, / Kono botan de nai to suru to...
huh this button is not when you consider that
"Huh? Well if it isn't this button, then..." (PL2)

Sound FX: カチャ カチャ
kacha kacha
(clicking sound of pushing a button)

Kachō: まいった なあ。
Maitta nā.
in a fix (colloq.)
"What do I do now?"

"Dang"

The hero of this story about *shōgi*, or Japanese chess, fell asleep in his room and is now late for an important game. His laid-back style shows in this situation where you might expect him to be in a near panic trying to find the game room.

Shōsuke: まいった な... どこ の 部屋 だったっけ か?
Maitta na... Doko no heya datta kke ka?
be at a loss (colloq) where 's room was it ?
"Dang, which room was it now?"

みんな 同じ よう で、わかんねえ な。
Minna onaji yō de, wakannē na.
all same appearance are-and can't tell (colloq.)
"They all look alike; I can't tell."

- *datta kke* (or often *da kke*) is used after a question word (*doko*, "where" in this case) when you can't bring to mind something you used to know or are trying to remember.
- *wakannē* is a contraction/corruption of *wakaranai*, the negative plain past of *wakaru*, "know/understand."

© Nōjō Jun'ıchi / *Gekka no Kishi*, Shogakukan

Physical distress

***Maitta* can also be used** when you're hot or tired. In this scene, Muraki has just returned from running some company errands on a blisteringly hot day.

© Hayashi & Takai / *Yamaguchi Roppeita,* Shogakukan

Muraki: いやー まいった す、暑くて 暑くて。
iyā maitta su, atsukute atsukute
well worn out is/am hot hot
"Wow, I've had it, it's so hot." (PL2-3)

- *iya* (sometimes lengthened to *iyā*) is actually a statement of disgust or chagrin, but here is used more as a verbal warm-up.
- *maitta su* is a contraction of *maitta desu,* a kind of colloquial/informal alternate to the PL3 *mairimashita.* Muraki almost always shortens *desu* to *su.*

A star jockey has been getting threatening letters, and then receives a package containing a small voodoo doll of him with a pin through the chest. Understandably worried, he is negotiating with some professional body guards.

© Kurotsuchi & Mitsuyama / *Yōjinbō Urimasu,* Shogakukan

Ukon: だから 僕、
Dakara boku,
because/so I/me
夜 も ロクに 眠れない ん です。
yoru mo roku ni nemurenai n desu
night also sufficiently/well can't sleep (explan.) is
実際 参っています。
Jissai maitte-imasu.
really am in a bind
"So I can't even sleep well at night. It's really getting to me." (PL2)

- *roku* means "good" or "well," but is usually used with a negative to mean "not well" →"bad/poor/etc."

At a loss for words

Former college rugby star Naoto heads out for a late night snack after putting his son to bed. The proprietress recognizes him from an old magazine article.

© Hirokane Kenshi / *Papa to Iiru*, Shogakukan

Azakami: あなた の こと ね、 提さん。
Anata no koto ne, Tsutsumi-san.
you 's thing isn't it (name-hon.)
"This is you, isn't it, Tsutsumi-san."

Magazine: 堤 直人
Tsutsumi Naoto

- *anata no koto* looks like "the fact/thing of you," but means "(about) you."
- the kanji 提 in Azakami's dialog balloon is apparently a misprint, and should be 堤, as it appears in the magazine she is holding.

Naoto: まいった な、 その通りです。
Maitta na, sono tōri desu.
don't know what to say (colloq.) just like that is
"This is embarrassing. It's just as you say."
(PL3)

Etsuko was ready to marry this man five years ago, but broke up with him because she saw him in a love hotel district with another woman. She now finds out that the woman was his sister, who worked in the area of the hotels. She had thought that he was just toying with her affections, but he was actually hoping to marry her. Now she decides to pretend that she was never serious about him.

© Kunitomo Yasuyuki / *Paro paro*, Shogakukan

Etsuko:
アハハハ。
A ha ha ha.
(laugh)
"Ah, ha ha ha."

そっかァ、参っちゃったな。
Sokkā, maitchatta na.
is that so don't know what to say
あなた が そこまで 私 に 本気 だった なんて。
Anata ga soko made watashi ni honki datta nante.
you (subj.) that much/far I/me about serious was the very idea
"Is that so? What can I say? I never knew you were so serious about me." (PL2)

- the *sokkā* and the *na* after *maitchatta* give her speech a somewhat rough tone which serves to mask her disappointment.

"I lose/give up"

Yoshii is negotiating the price of a catered party with Akiba. It was supposed to cost ¥25,000 per person, but now Akiba says ¥30,000, with all drinks included. Yoshii reluctantly agrees when Akiba makes a rather high-pressure pitch.

© Samon Fumi / *Asunaro Hakusho*, Shogakukan

Akiba: ありがとうございます、では　一人　三万円　で。
Arigatō gozaimasu, dewa hitori sanman-en de.
thank you with that one person 30,000 yen at
"Thank you. Then 30,000 yen apiece it is." (PL3-4)

Yoshii: まいった な。　かなわない よ。
Maitta na. Kanawanai yo.
give up (colloq.) am no match (emph.)
"OK, I give up. I'm no match for you." (PL2)

Imano works at the front desk of a hotel, and has recently heard from his co-workers that it is important to scrutinize people as they leave the hotel to figure out whether they were pleased with the service or not, and then take measures to set things right with the guests who weren't happy. The old pros can tell how the hotel guests feel just by looking at their posture from behind, but Imano can't seem to get the hang of it.

© Ishinomori Shōtarō / *HOTEL*, Shogakukan

Imano: まいった な。
Maitta na.
in a bind (colloq.)
"I give up." (PL2)

後ろ　姿　なんて　いくら見ても　わかんない や。
Ushiro sugata nante ikura mite mo wakannai ya.
back/behind figure/shape something like no matter how much I look don't get it (emph.)
"No matter how hard I look at them from behind, I just can't tell anything." (PL2)

- *wakannai* is a contraction of *wakaranai*, the negative plain past of *wakaru* ("understand").

A taunt

Commodore Bell has come to Japan on a trading mission, but first wants to experience the finer points of having a good time. The local magistrate (*bugyō*) has taken him out drinking with the famous Japanese carouser Haguregumo, and they order some sake. The bugyō takes his neither hot nor cold, but *hitohada*, or "skin temperature." (See Mangajin #5 for the complete story.)

Bell: 熱く も なく 冷たい の でも なく 人肌?
Atsuku mo naku tsumetai no demo naku hitohada?
hot also not cold (explan.) also not human skin
"Neither hot nor cold, skin-temperature?" (PL2)

Bugyō: ゲージン は な、熱いか 冷めてえか だけ だろ。
Gējin wa na, atsui ka tsumetē ka dake daro.
foreigner(s) as-for (colloq.) hot-or cold-or only right

こっち は な、
Kotchi wa na,
this direction/us as-for (colloq.)

人肌 って の も ある ん だ よ。
hitohada tte no mo aru n da yo.
human skin called (=) also have/exist (explan.) is (emph.)
"Foreigners have only hot or cold, don't they. We have what's called 'skin temperature' too." (PL2)

まいった か この バカ。
Maitta ka kono baka.
give up ? this idiot
"Do you give up, you idiot?" (PL1-2)

- The bugyō uses a kind of rough speech/dialect in which the word *tsumetai* becomes *tsumetē*, and *gaijin* becomes *gējin*.

© Akıyama Jōji / *Haguregumo*, Shogakukan

"You've got me there"

One of his drinking buddies comments that Haguregumo is a man who has a good feel about him. The accompanying barmaid pipes in about what she thinks gives a man that certain aura.

Barmaid: うち にしたらです よ、
Uchi ni shitara desu yo,
me to/as-for is (emph.)
"Well, as for me, you know,"

気持ち の いい 男 って の は、勘定 を
kimochi no ii otoko tte no wa, kanjō o
feeling (subj.) good man (quote) (=) as-for account (obj.)

きちっと 払ってくれる 人 の こと でして ね。
kichitto haratte kureru hito no koto deshite ne.
properly pay (favor) person ('s) case is (colloq.)
"a man with a good feel about him is one who keeps his tab paid up." (PL3)

Haguregumo: ありゃ、こりゃ まいった。
Arya, korya maitta.
well as for this you've got me
"Oops, guess you've got me there."

- *arya* is a variation of *are*, an expression of surprise or bewilderment.
- *korya* is a contraction of *kore wa* ("as for this").

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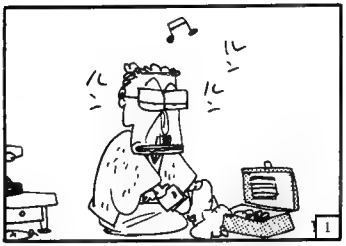
いしいひさいち選集

Ishii Hisaishi Senshū

SELECTED WORKS of ISHII HISAICHI



1

Sound FX: ルンルンルン
Run run run
La la la (sound of humming as he packs his bag)

2

Secretary: センセ　は　高級　ホテル　で
Sense wa kōkyū hoteru de
teacher/master as-for high class hotel at
「カンヅメ」　だ　そうです　ね。
"kanzume" da sō desu ne.
"canned" is/will be (hearsay) (colloq.)
"I hear Mr. Hirooka is going to be 'canned' in a luxury hotel." (PL3)

Editor: え?　「カンヅメ」?
E? "Kanzume?"
what?/huh? "canned"
"Huh? 'Canned?'" (PL2)

- *sense* is a colloquial abbreviation of *sensei*, most familiar as the word for "teacher," but used also as a term of address/reference for other people considered worthy of respect, including doctors, politicians, and writers. As is often the case in Japanese, the secretary uses *sensei* in a situation where an English speaker would generally use a name, "Mr. Hirooka."
- *kanzume* literally means "packed in a can" (*kan* = "can," and *zume* is a suffix form of *tsumeru*, "pack") and usually refers to canned food, but it has the figurative meaning of a person being "bottled up" in some confined place like food in cans. When Japanese writers have missed (or are about to miss) their deadlines, publishers sometimes "can" them incommunicado in a hotel room so they can work undisturbed until the manuscript is finished.
- *. . . da sō desu* indicates she is repeating information she has heard from someone else, and *ne* shows she is seeking confirmation of that information.

3

Editor: 「箱詰め」　なん　だ　よ、　実は。
"Hakozume" na n da yo, jitsu wa.
"boxed" (explan.) is (emph.) actually
"Actually, it's (more like) 'boxed.'" (PL2)

Secretary: え?
E?
what?/huh?
"What (do you mean)?" (PL2)

- paralleling *kanzume*, *hakozume* means "packed in a box."
- usually *jitsu wa* (lit. "as for the truth" ▸ "actually") comes at the beginning.

4

Editor: 予算　が。
Yosan ga.
budget (subj.)
"(I'm sorry we don't have) the budget (for a better hotel.)" (PL unclear)

Hirooka: わし　は　箱男　か!
Washi wa hako-otoka ka!
I/me as-for box-man ?
"Am I the Box Man?" (PL2)

Upper Left: カプセル
Kapuseru
capsule
Capsule Hotel

Neighbor: うるせー　ぞ。
Urusē zo.
noisy (emph.)
"Be quiet." (PL2)

- *yosan ga* implies *yosan ga nai* ("not have the budget") as an explanation for the nature of the accommodations, along with an apology.
- in the 1970s, the "existentialist" Japanese author Abe Kōbō had a best-seller called *Hako-otoko* ("The Box Man," available in English) about a man who lives with a large cardboard box over his head.
- *urusē* is a slang version of *urusai*, "noisy." The vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang.

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いしいひさいち選集

Ishii Hisaishi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Editor: 暗い です ね、 村山 センセ。
Kurai desu ne, Murayama Sense.
dark is, isn't it (name) teacher/master
"It's dark, isn't it, Mr. Murayama?" (PL3)

照明 を つけない んですか?
Shōmei o tsukenai n desu ka?
lights/lighting (obj.) not turn on (explan.-?)
"Don't you turn your lights on?" (PL3)

- *sense* is a colloquial *sensei*, here used as a respectful title because Murayama is an author.
- *shōmei* is a more formal word for *denki/akari* ("light"). *Shōmei o tsukeru*, like *denki o tsukeru*, means "turn on a/the light(s)." *Tsukenai* is the negative form of *tsukeru*.

2

Murayama: 手元 が 見えれば それで よい。
Temoto ga miereba sore de yoi.
vicinity of hands (subj.) if can see with that is good/okay
"If I can see the vicinity of my hands, that is enough."
"All I need to see is my hands." (PL2)

Editor: そりゃ、ま、そう です が。
Sorya, ma, sō desu ga.
as for that well that way is but
"Well that's certainly true, but . . ." (PL3)

- *temoto* refers to a fairly limited area "by one's hands/at one's fingertips" or "within easy reach."
- *miereba* is a conditional "if" form of *mieru* ("can see").
- *sore de yoi* is an alternative form of *sore de ii* (lit. "it's fine with that"), an expression meaning "That's adequate/all one needs."
- *sorya* is a contraction of *sore wa* ("as for that"). *Sore wa sō desu* (lit., "as for that, it is that way") is essentially an emphatic "That's true" → "That is certainly/indeed true," and it's frequently followed by *ga* ("but") implying that, however true it may be, the speaker still wishes to differ somehow.
- *ma* (or *mā*) is used as a kind of "verbal pause," like "well/you know/I mean/let's see."

3

Murayama: できた ぞ。
Dekita zo.
is finished (emph.)
"It's done." (PL2)

Editor: ごくろうさま でした。
Gokuro-sama deshita.
(hon.)-hardship-(hon.) was
"Thank you." (PL3)

- *dekita* is the plain/abrupt past form of *dekiru* ("be finished/done/ready").
- *zo* is a rough masculine particle for emphasis.
- *gokurō-sama (desu/deshita)* comes from the word *kurō*, meaning "trouble/suffering/hard work," with the honorific prefix *go-* and ending *-sama*. It's a polite expression for thanking someone for their labors.

4

Sound FX: パチッ
Pachi!
Click (sound of switch for helmet light)

Murayama: わし の 前 で 読むな。
Washi no mae de yomu na.
I/me of front at/in don't read
"Don't read it in front of me." (PL2)

Editor: ハイ ハイ。
Hai hai.
yes/okay yes/okay
"Okay/Yes sir." (PL3)

- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- one use of the particle *de* is to mark the location (in this case *washi no mae*, "in front of me") where an action (in this case *yomu*, "reading") takes place.
- *na* directly following the "dictionary form" of a verb makes a fairly strong prohibition/negative command, "don't –/stop –": *yomu na* = "don't read."

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ガルシア君
Garcia-kun

by 竹内章
Takeuchi Akira

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1

Man: 毎日　毎日　残業　ばかり。
Mainichi mainichi zangyō bakari.
everyday everyday work late/overtime only/always
"Day after day, I always have to work late." (PL2)

私　の 人生 は こんな　ん　で 終わっちゃう　の　かなあ。
Watashi no jinsei wa konna n de owatchau no ka nā.
I/me 's life as-for this kind of (nom.)/thing with will end-(regret) (explan.) I wonder if?
"I wonder if my life will end with this kind of thing?"
"Is this all my life is ever going to be, I wonder?" (PL2)

- *zangyō* (literally "remaining work") usually implies one has to work late on forced/unwanted overtime.

2

Boss: ガルシア君、おつかれ。
Garushia-kun, o-tsukare.
(name-hon.) (hon.)-tiredness
"Thanks for your help, Garcia." (PL2)

Garcia: さよなら。
Sayonara.
"Goodbye." (PL2)

- *o-tsukare* is short for *otsukare-sama (deshita)*, which is from *tsukareru*, "become tired." The expression is a standard form used to thank a person for efforts that are presumed to have tired him out. Typically, though not necessarily, it also doubles as a "goodbye."

3

Garcia: フウ . . .
Fū . . . (sigh of exhaustion)

Man: あれ が　噂　に 聞く 外国人　労働者 か
Are ga uwasa ni kiku gaikokujin rōdōsha ka.
that (subj.) gossip/common talk in hear foreigner laborer ?
"So that's one of those foreign laborers we hear so much about these days." (PL2)

4

Man: そう　だ。私　なんて まだ いい 方 だ　よ　なあ。
Sō da. Watashi nante mada ii hō da yo nā.
so/that way is I/me the likes of still good side am (emph.)(colloq.)
"That's right. Someone like me is still really on the good side/among the better off, I guess"
"That's right. I should count my blessings." (PL2)

- *nante* can mark the topic like *wa*, and implies that the thing/situation in question is in some sense insignificant or of lesser concern.

5

Man: 家　に　帰れば　自分の 家　と 家族　が 待ってる　ん　だもん　な。
Uchi ni kaereba jibun no ie to kazoku ga matte-ru n da mon na.
home to if/when go home own house and family (subj.) are waiting (explan.) because (colloq.)
"(Because) after all, when I go home, I have a house and family waiting for me." (PL2)

Sound FX: ガチャ
Gacha (rattle of gate latch)

Nameplate: 木村
Kimura

- 家 can be read either *ie* or *uchi*, and can mean either "house/home" or "family." *Ie* is the preferred reading in sociological discussions of the family and legal references to a house as property. Otherwise the two are generally interchangeable, but in situations like this where several kinds of references to a house/home are mixed, *ie* tends to be favored for referring to the building itself.

6

Man: ただいま!!　みんな　元気　か?
Tadaima! Minna genki ka?
just now everyone healthy/well ?
"I'm home. Is everyone doing OK?" (PL2)

- *tadaima* literally means "right now/just now," but it's the standard greeting used when returning home, like "I'm home!"

7

Wife: じゃ、また あとで ね。
Ja, mata ato de ne.
well then again later (colloq.)
"Bye. I'll talk to you later." (PL2)

Arrow: 不倫　を してる　妻
Furin o shite-ru tsuma
immorality/affair (obj.) doing wife
Wife who is having an affair

Son: 元気な　訳　ない　だろ。
Genki-na wake nai daro.
well/healthy reason/situation not exist probably/surely
"How could I possibly be doing OK?" (PL2)

Arrow: 不登校　の　息子
Futōkō no musuko
not go to school (=) son
Son who stays home from school

Sound FX: ピコピコ
Piko piko (sound of computer game)

- *furin* ("immorality") commonly refers to extramarital affairs.

8

Man: ハハハ　父さん　がんばる　ぞぉ。
Ha ha ha Tōsan ganbaru zō.
(laugh) father/dad will strive hard (emph.)
"Ha ha ha. Dad's gonna keep working hard." (PL2)

Arrow: 死ぬ　まで 払う　ローン　の 家。
Shinu made harau rōn no ie.
die until pay loan/mortgage (=) house
House with mortgage he will be paying till he dies.

- *ganbaru* means to be "dogged/persistent/unflagging" in working toward some goal. *Zo* is a strong masculine particle for emphasis.
- *shinu made harau* ("pay until one dies") modifies *rōn* ("loan/mortgage").

サラリ君
Sarari-kun

西村 宗
by Nishimura Sō

1

Daughter 1: 今日 は 父さんに 休養 をあたえましょう.
Kyō wa Tōsan ni kyūyō o ataemashō.
today as-for dad to rest/relaxation (obj.) shall give/provide
"Today let's give Dad a (day of) rest." (PL3)

- within the family, the father is typically addressed or referred to as *tōsan* or *otōsan* (the *o-* is honorific, showing respect for his status within the family); when speaking to someone outside the family, one's own father should be referred to as *chichi* and the other person's father as *otōsan* (the honorific *o-* is obligatory in this case, out of respect for the other person). *Papa* is also widely used within the family, but should not be used with others.
- one of the most common uses of the particle *ni* is to mark the target/destination/direction of an action — in this case the action of giving/providing.
- *ataemashō* is the PL3 equivalent of *ataeyō*, the volitional ("let's/I shall") form of *ataeru* ("give/present/provide").

2

Daughter 1: 本 は ダメ。 頭 も 休んでいただきます。
Hon wa dame. Atama mo yasunde itadakimasu.
book as-for must not head/mind also require to rest
"No books. We need to have you rest your head, too." (PL3)

- *dame* ("no good/useless/vain/unacceptable") is commonly used as a word of prohibition ("must not").
- *yasunde* is the *-te* form of *yasumu* ("rest/take time off"), and *itadakimasu* is the PL3 form of *itadaku* ("receive" — polite). *Itadaku* after the *-te* form of a verb can be literally translated as "receive the favor of (the action)," but the combination is often used by persons of authority to state what they require of the listener. In this case the family members are assuming authority over the father's day off.

3

Daughter 2: 目 に も 休養 を あたえましょう。
Me ni mo kyūyō o ataemashō.
eyes to also rest/relaxation (obj.) shall give/provide
"Let's rest our eyes, too." (PL3)

Sound FX: プチッ
Puchi!
Click (sound of TV on/off switch, here being turned off)

- volitional forms (*-mashō/-yō/-ō*, "let's/I shall") normally express what the speaker intends/plans to do, but they can be used to encourage/command the listener to do something instead — essentially like English "Let's . . . , shall we?" might be used to tell someone to do something.

4

Wife: 肝臓 も お休み。
Kanzō mo o-yasumi.
liver also (hon.)-day off
"Your liver gets a day off, too." (PL2)

- *yasumi* is the noun form of *yasumu* ("rest/take time off").

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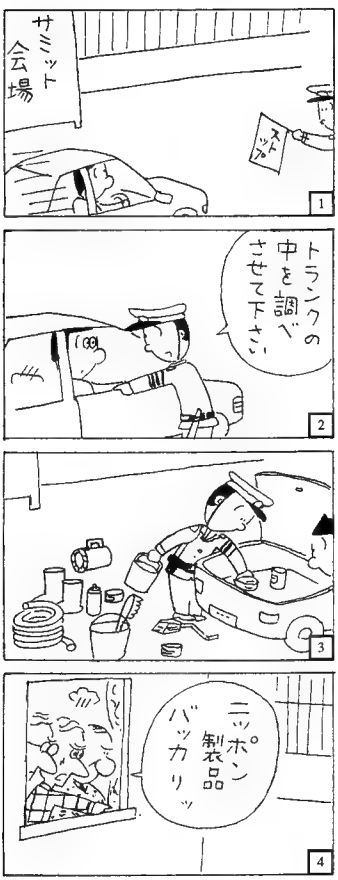
サラリ君
Sarari-kun

西村　宗

by Nishimura Sō



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1

Sign: サミット　会場
Samitto　*kaijō*
summit　meeting place
Summit Hall

Flag: ストップ
Sutoppu
Stop

- *samitto* and *sutoppu* are both katakana renderings of the English words.
- *kaijō* is literally "meeting place," and it can refer variously to a single room, several rooms, an entire building, an outdoor facility, etc., depending on the nature of the meeting.

2

Guard: トランクの　中　を　調べさせて下さい。
Toranku　*no*　*naka*　*o*　*shirabesasete kudasai.*
trunk　of　inside　(obj.)　please allow to check/examine
"Please let me check the inside of your trunk."
(PL3)

- *toranku* is a katakana rendering of English "trunk."
- *no* can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second. Here *no* can be thought of as possessive ("the trunk's inside") or as equivalent to "of" ("inside of the trunk").
- *shirabesasete* is the *-te* form of *shirabesaseru*, the causative ("make/let do") form of *shiraberu* ("check/examine/look into"). The *-te* form of a verb plus *kudasai* makes a polite request, so *shirabesasete kudasai* = "please allow (me) to examine."

4

Delegates: ニッポン　製品　バッカリッ。
Nippon　*seihin*　*bakkari!*
Japanese　products　only/all
"They're all Japanese products!" (PL2)

- *bakkari!* is a colloquial variation of *bakari*, "only/all."

Letters

(continued from page 4)

worth noting, though, that your "trusty" Nelson's (copyright 1962 and 1966) does give it as a second reading for 探 *after* sagu(ru)*, and the character is listed in Nelson's* on-kun *index under* sagasu *as well as* saguru*. The same holds for every other kanji dictionary we've looked at. Basically, this reflects actual, long-standing usage, as does inclusion of this reading on the 1973 list we mentioned above.*

Careful writers might still choose to make a distinction between 捜す *and* 探す*, using the former when looking for something that is lost/has disappeared (e.g., a lost wallet, a fugitive) and the latter when seeking out/attempting to discover a particular object (e.g., an apartment, a specific book in a book store). In the latter use,* sagasu *has essentially the same meaning as* 探る saguru *("search/explore/probe/sound out"), but the expression for looking for an apartment is* apāto o sagasu*, not* apāto o saguru*. Since the apartment was never lost, perhaps you can see why some people might have objected to using* 捜す *in such a phrase—though it does remain officially acceptable to do so.*

Standardization necessarily takes a toll on nuance, and writers still don't stick entirely to the Jōyō Kanji *chart, but if it's any consolation, things were much worse before the Ministry of Education moved to standardize usage. We should all be grateful for what the chart has accomplished.*

オバタリアン
OBATARIAN

1

Narration: オバタリアンは　口　から　出まかせ　をいう。
Obatarian wa kuchi kara demakase o iu.
obatarians as-for mouth from random speech(obj) say
Obatarians run off at the mouth.

Signs: サイン会
Sain-kai
sign/signature meeting/session
Autograph Session

Obatarian: あらっ、あたしも　いい　かしら?
Ara! atashi mo ii kashira?
(interj.) I/me also good/okay I wonder
"Oh! I wonder if I could have one, too?" (PL2)

Celebrity: どうぞ。
Dozo.
please
"Certainly." (PL3)

- *demakase* refers to something said without thinking or without any real knowledge, and *kuchi kara demakase o iu* is an idiomatic expression for "talk off the top of one's head/make irresponsible remarks."
- *sain* is a katakana rendering of English "sign." Its verb form *sain suru* means "inscribe one's signature," so as a noun *sain* means "signature/autograph." *Sain* can also refer to signboards or to signs of the kind given in baseball.
- *atashi* is a colloquial *watashi* ("I/me"), used almost exclusively by women.
- *dōzo* means "please" in the sense of granting permission or a favor ("please go ahead/please feel free to . . .") rather than of asking a favor.

2

Obatarian: きゃー、　夢　みたい. 今日　きてよかったーっ。
Kyā, yume mitai. Kyō kite yokatta–!
(squeal of delight) dream is like today came-and am glad
"Wow! It's like a dream. I'm (so) glad I came today!" (PL2)

Sound FX: サラサラ
Sara sara (effect of writing smoothly)

- *kite* is the *-te* form of *kuru* ("come"), and *yokatta* is the plain/abrupt past form of the adjective *ii/yoi* ("good/fine"). The expression . . .*-te yokatta* means "I'm glad I . . ./I'm happy to have . . ."

3

Obatarian: うれしいーっ。家族中　で　ファン　です　の。
Ureshii–! Kazoku-jū de fan desu no.
delighted/happy entire family (scope) fans is/are (explan.)
"I'm so happy! Our whole family are fans." (PL3)

家宝　に　します　わーっ。
Kahō ni shimasu wa–!
family treasure to will make (fem. colloq.)
"We'll make it a family treasure!" (PL3)

Celebrity: ハハハ。
Ha ha ha. (pleased/gratified laugh)

- *-jū* is a suffix meaning "throughout –," so *kazoku-jū* = "throughout the family" ▸ "our entire family."
- *desu no* is a feminine equivalent of the explanatory form *na no desu*, which follows nouns to mean literally "the situation is that I am/we are/it is . . ."
- *shimasu* is the PL3 form of *suru* ("do/make").

4

Obatarian: これ　なん　て　読みます　の?
Kore nan te yomimasu no?
this what (quote) read (explan. ?)
"How do you read this?" (PL3)

- *nan* is a contraction of *nani* ("what") and *te* is a colloquial variation of quotative *to*. *Nan te (yomu)* = "(read) as what" → "how (do you read)."
- *yomimasu* is the PL3 form of *yomu* ("read"). Asking a question with explanatory *no* after a PL3 verb sounds distinctly feminine, though men frequently ask questions with *no* after plain/abrupt (PL2) verbs.
- the fact that Obatarian can't read the celebrity's stylized signature shows that she doesn't even know who he is.

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: パンフレット
Panfuretto
A pamphlet

Sound FX: パタ パタ
Pata pata
Flap flap (effect of thin, light object fluttering/flapping in the air or slapping against something)

- *panfuretto* is a katakana rendering of the English word "pamphlet."

2

Narration: ハンカチ
Hankachi
A handkerchief

Sound FX: パタ パタ
Pata pata
Flap flap

- *hankachi* is the most commonly used katakana rendering of English "handkerchief," shortened from the original *hankachiifu*, which is almost never heard today.

3

Narration: メニュー
Menyū
A menu

Sound FX: パタパタ
Pata pata
Flap flap

Narration: オバタリアンは なんでもうちわ にする。
Obatarian wa nandemo uchiwa ni suru.
obatarians as-for anything fan into make
Obatarians will turn anything into a fan.

- *menyū* is a katakana rendering of English "menu."
- *uchiwa* refers to a flat fan rather than a folding one, which is called 扇子 *sensu* or 扇 *ōgi*.
- *. . . ni suru* is an expression meaning "make (something) into . . ."

4

Sound FX: ペチャクチャ
Pecha kucha
(effect of animated talk)

Arrows: この 人 の 名刺
Kono hito no meishi
this person 's business card
This person's *meishi*

Sound FX: パタ パタ
Pata pata
Flap flap

- it is rude to treat meishi with anything other than the utmost care and respect.

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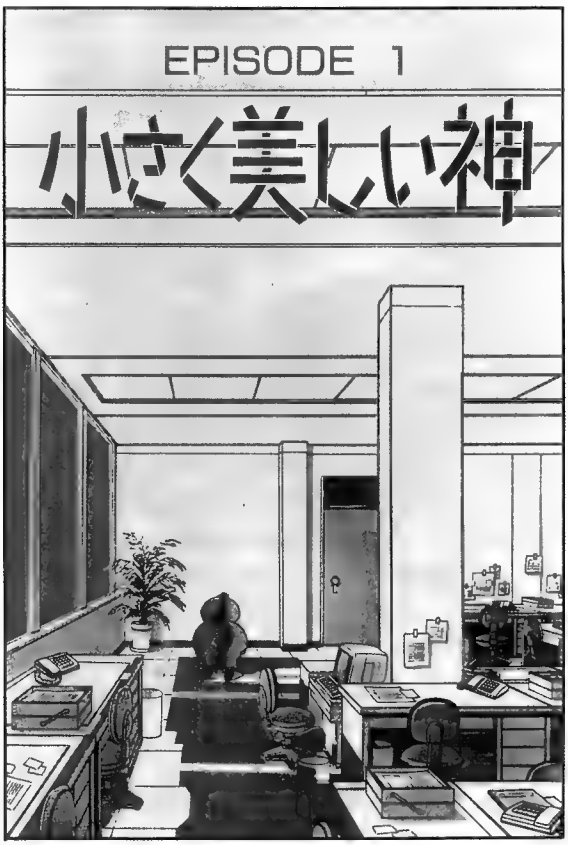
A selection from the series

アフター0 • After Zero

by 岡崎二郎 • *Okazaki Jirō*



Chiisaku Utsukushii Kami
The Little and Beautiful Spirit

- *chiisaku* here is an abbreviated version (or literary form) of *chiisakute*, the *-te* form of *chiisai* ("small/little"). The *te* form of an adjective is used when linking to another adjective to make a compound modifier: *chiisakute utsukushii* = "little and beautiful."
- *kami* is usually translated as "god(s)," but in this story we see that it also refers to what would be called "spirits" in English.

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1 **Narrator:**
Mō, kono kai ni wa dare mo nokotte-nakatta sō desu.
They say there wasn't anyone (else) left on this floor at the time. (PL3)

Sound FX:
Kata kata kata kata kata
Click click click click click (sound of keys being pushed on electronic calculator)

- *mō* ("already") followed by a negative becomes "not . . . anymore."
- *kai* refers to the "floors/stories" of a building, both as an independent word and as a counter suffix: *ikkai* = "first floor" (from *ichi* ["one"] + *kai*); *gokai* = "fifth floor" (from *go* ["five"] + *kai*); *kono kai* = "this floor."
- *nokotte-(i)nakatta* is the past form of *nokotte-inai*, negative of *nokotte-iru* ("be remaining/remain"), from *nokoru* ("remain/be left over").
- *sō desu* after the plain form of a verb indicates the information is hearsay.

2 **Employee:**
Fū–.
"Whew." (sigh of fatigue)

3 **Voice:**
Jarapachi nē ka?
"No *jarapachi*?" (PL2)

Employee:
N?
"Hunh?"

- it's not clear at this point in the story what *jarapachi* means, but . . . *nē ka* looks like a dialect/slang version of . . . *nai ka*, which literally means "does – not exist?" and is used idiomatically to mean "Do(n't) you have –?" The vowel combination *ai* frequently changes to *ē* or *ei* in certain dialects and masculine slang.

4 **Sound FX:**
Kata kata kata
Click click click (sound of calculator keys)

5 **FX:**
Giku!
(effect of stiffening in fright)

1 **Sound FX:**
Goooooo
Ro-o-o-o-ar

Employee:
Waaaaaa!!
"Yikes!" (exclamation/scream of fear)

2 **Narrator:**
Mae o miru to, ōki-na medama ga kochira o nirami,
When he looked in front of him, huge eyeballs stared back at him, and . . .

sono shain wa hōhō no tei de nigedashimashita.
the employee beat a hasty retreat. (PL3)

- *ōki-na* is an alternate form of the adjective *ōkii* ("big/large").
- *medama* 目玉 is written with kanji that literally mean "eye" and "ball."
- *kochira* = "this direction," here meaning the direction of the worker in question.
- *nirami* is a continuing form of *niramu* ("stare/glare [at]"); the past tense of the verb at the end of the sentence makes *nirami* past tense too → "stared and . . ."
- *shain* 社員 is written with kanji meaning "company" and "member" → "employee."
- *hōhō no tei de* is an expression for modifying flight/escape/retreat implying "as fast as possible/in utter frenzy."
- *nigedashimashita* is the PL3 past form of *nigedasu*, from *nigeru* = "run away/escape." The verb suffix *-dasu* often has the meaning of "begin (doing)," so *nigedasu* = "take off running/get out of there."

3 **Kachō:**
. . . to iu hanashi da.
". . . and that's the story." (PL2)

- *to iu* is quotative, essentially making all the frames before this the content of *hanashi* ("story/situation").
- *kachō* is literally "section chief," roughly equivalent to "manager" in U.S. corporate structure.

4 **Kachō:**
Sōmu to shite mo hōtte oku wake ni wa ikanaku natta n da.
"It's gotten to the point where we in (the) general affairs (section) can't just ignore it anymore." (PL2)

Ōkido:
Hā.
"I see." (PL3)

- *sōmu* refers to *sōmu-ka*, "the general affairs section" of the company.
- *. . . to shite* is an expression meaning "as/in the capacity of . . . ," and *mo* = "even" → "even as the general affairs section . . ." (implying something like: "not merely personally/individually on the part of the workers involved, but even as a section, officially").
- *hōtte oku* = "leave as is/ignore"
- *. . . wake ni wa ikanaku natta* is from the expression *. . . wake ni wa ikanai*, meaning ". . . is out of the question" or "can't very well . . . ," followed by the past form of *naru* ("become"), so it literally means "has become out of the question to . . ." → "is no longer possible to . . ./can't very well . . . anymore."
- *hā* is a very tentative sounding "yes/I see."

1 **Kachō:**
Ōkido-kun, Hanamura-kun, hōhō wa makaseru kara futari de kangaete kuren ka.
"Mr. Ōkido (and) Ms. Hanamura, I will leave the method up to you, but I'd like you to think (about a solution) together." (PL2)

Ōkido:
Hai. **"Yes sir."** (PL3)

Hanamura:
Kono isogashii no ni, honto ni mō–.
"When we're so busy, really, (what a pain) already!" (PL2)

- *kuren ka* = *kurenai ka*, which after the *-te* form of a verb makes an informal request or gentle command.
- *honto ni mō* (literally "truly/indeed" + "already/now") is an expression of exasperation.

2 **Narrator:**
Yūrei no hanashi de mochikiri no, koko Taiyō Denki wa,
This company, Taiyō Electric, where the talk is of nothing but ghosts . . .

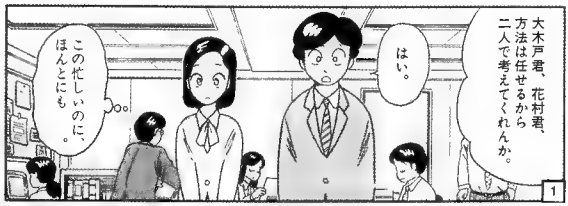
gyōkai de mo goshi ni hairu hodo no daikigyō desu.
is, in the industry, a large enterprise that fits within five fingers. →
is an enterprise large enough to be counted among the top five in the industry. (PL3)

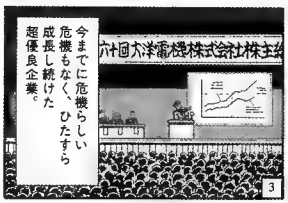
3 **Narrator:**
Ima made ni kiki-rashii kiki mo naku, hitasura seichō shi-tsuzuketa chō-yūryō kigyō.
An ultra-excellent enterprise that until now, without a crisis-like crisis, continued solely to grow. →
A blue chip enterprise that until now has continued its inexorable growth without encountering anything that could be called a crisis.

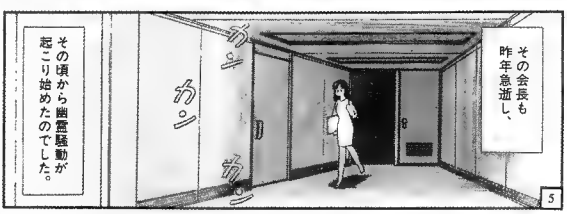
Sign:
(Dai) Rokujukkai Taiyō Denki Kabushikigaisha Kabunushi (Sōkai)
The Sixtieth Taiyō Electric Shareholders' Meeting

- *X rashii X* makes an expression for "a truly X-like X" or "an X worthy of the name."

4 **Narrator:**
Sore mo kaichō no Matsumura Shōzō-shi ga Iwate yori jōkyō shi, tatta ichidai de koko made kizukiageta no deshita.







And what's more, Chairman Matsumura Seizō came up to Tokyō from Iwate (prefecture) and built it up to this (its present size) in only a single generation. (PL2)

- *sore mo* (lit. "that also") as a conjunction can have the meaning of "and moreover."
- *tatta* emphasizes the smallness/minuteness of a number or amount.

5 **Narrator:**
Sono kaichō mo sakunen kyūsei shi,
The Chairman died suddenly last year, and . . .

Sound FX:
Kan kan kan
(sound of heels echoing hollowly through the hall)

Narrator:
sono koro kara yūrei sōdō ga okori-hajimeta no deshita.
it was from around that time that the ghost incidents began to occur. (PL3)

1 **Sound FX:**
Katchi!
Click (sound of elevator button)

2 **OL:**
Fū–.
"Whew." (sigh of fatigue)

3 **Voice:**
Jarapachi nē ka?
"No *jarapachi*?" (PL2)

4 **Sound FX:**
Chi–n
Dinnng (sound of bell indicating elevator's arrival)

5 **Sound FX:**
Goro goro goro
(slight "rumble" of elevator doors opening)

6 **OL:**
Kyaaaaa!
"Aaaaaack!" (scream)

7 **Kachō:**
A–, hai hai, wakatte-masu yo.
"Oh, yes, yes, I know." (PL3)

Kachō:
Yūrei desho. Chan-to te wa uchimasu kara.
"A ghost, right? We'll take appropriate action, so (don't worry)." (PL3)

- *wakatte-(i)masu* is the PL3 form of *wakatte-iru* ("know/be aware of").
- *yūrei* can refer to a wide variety of ghosts/apparitions/phantoms, but in strict use it refers to the spirit of a dead person which appears in a form resembling that person.
- *chan-to* = "properly/duly."
- *uchimasu* is the PL3 form of *utsu* ("hit/strike"). *Te o utsu* (lit. "strike hands") is an idiom for "take action/steps (toward resolving a problem)"; using *wa* instead of *o* adds emphasis.

8 **Ōkido:**
Mō shinpai irimasen yo, Kachō.
"There's no need to worry anymore, Chief." (PL3)

Tonai yūmei jinja bukkaku kara, o-fuda o atsumete kimashita.
"We went and gathered talismans from famous shrines and temples all over Tokyo." (PL3)

Talisman:
Chimi Kōfuku
Goblin Surrender
→ **Defeat the Goblin**

- *irimasen* is the PL3 form of *iranai*, negative of *iru* ("need").

- it is standard custom for Japanese employees to refer to and address their superiors by title rather than by name.
- 都 *to* means "metropolis/capital" and 内 *nai* means "inside/within"; *tonai* is often the preferred way to refer to Tokyo, especially when actually in the city.
- *jinja* = "(Shinto) shrines" and *bukkaku* = "(Buddhist) temples."
- *o-fuda* (almost always with the honorific *o-* in this usage) refers to rectangular slips of paper that can be purchased at shrines and temples as "charms/talismans" to ward off evil or bring good fortune/health. They usually have the name of a deity written on them, along with a word referring to their purpose, and they are most typically placed in family altars or on doorways. Essentially the same thing intended for carrying on one's person are called お守り *o-mamori*.
- *atsumete* is the *-te* form of *atsumeru* ("gather/accumulate"), and *kimashita* is the PL3 past form of *kuru* ("come"). The *-te* form of a verb followed by *kuru* literally means "(do the action) and come," but its actual meaning often corresponds to English "go do (the action)."
- *chimi* refers to a "goblin," a spirit (sometimes that of an animal) that takes on the guise of a human and leads people astray.

1 **Narrator:**
Tsugi no hi . . .
The next day . . .

Talisman in back:
Mamono Taisan
Demonic Presence Withdraw

Sound FX:
Wai wai wai
(a standard FX word for lots of talking)

Man 1:
Arya, sakasama da.
"Hey! It's upside down." (PL2)

- *arya* is a variation of *are!*, an interjection of surprise, or a contraction of *are wa* ("that is").

2 **Ōkido:**
Sonna baka-na. Chan-to hatta no ni!!
"That's impossible! I placed them right-side up!!" (PL2)

- *baka* = "idiot/fool" and *baka-na* = "idiotic/foolish/crazy," so *sonna baka-na* implies *koto*: "such a crazy thing." As an exclamation, *sonna baka-na* means "That's crazy/impossible!"

Hanamura:
Hoka no kai mo zenbu sakasa ni natte-ru wa!
"(The ones on) the other floors have all been turned upside down, too." (PL2)

- *sakasa* is an alternate form of *sakasama* ("inverted/upside down").

3 **Hanamura:**
Marude kodomo no itazura ne.
"It's just like a kid's prank, isn't it." (PL2)

4 **Ōkido:**
Kodomo?!
"A kid?!" (PL2)

5 **Man 2:**
Kachō, korya shanai no mono no shiwaza ja nai desu ka?
"Chief, this must be the handiwork of someone inside the company, don't you think?" (PL2)

Kachō:
U–n. **"Hmmm."** (PL2)

6 **Narrator:**
Konna koto mo atte, masu-masu sawagi wa hiromatte itta no deshita.
With incidents like this, the uproar spread wider and wider. (PL3)

- *masu-masu* = "more and more," and *hiromatte itta* is from *hiromaru* ("spread/disperse over a wide area")

OL1:
Hasegawa-san ga mita tte.
"Hasegawa-san said she saw it." (PL2)

OL2:
Uso–.
"Lie." → **"You're kidding!"** (PL2)

OL3:
Kowa–i wa ne–.
"It's so-o sca-a-ry." (PL2)

Man 3:
Oto ga suru n da yo.
"It makes noises." (PL2)

OL4:
Hie!
"Yikes!" (PL2)

OL5:
Watashi, zangyō shinai wa!
"I'm not going to work any overtime!" (PL2)

Man 4:
Ano ne . . .
"Now listen . . ." (PL2)

1 **Sign on Door:**
Shachō-shitsu
President

- *shachō* literally means "company head" ‣ "president." The suffix *-shitsu* means "room/office," but in English, signs on office doors typically give just the occupant's title.

Shachō:
Wakatte-ru n desu ka?!
"Do you (really) understand?!" (PL3)

Mō sugu kabunushi sōkai desu.
"The shareholders' meeting is coming up soon." (PL3)

Shachō:
Konna koto ga gaibu ni hiromattara, mata sōkai de tsutsukareru.
"If word of something like this gets out, I'll get picked apart at the shareholders' meeting again." (PL2)

- *kabunushi* = "shareholder," and *sōkai* is "general assembly," referring to a meeting of the entire membership rather than of a representative group or executive board ‣ "shareholders' meeting."

2 **Shachō:**
Taisaku wa dekite-ru n deshō ne.
"I presume you have some kind of plan ready." (PL3)

- *taisaku*, frequently translated as "counter-measure(s)," is the word most commonly used for referring to "plans/planning" directed at resolving a problem of some kind.

3 **Kachō:**
Ha, hai! Jitsu wa sōmu ichidō de yūrei taiji o keikaku shite-orimashite . . .
"Y-yes sir. In fact the entire general affairs section is planning a ghost hunt." (PL3)

Shachō:
Ii deshō. Tonikaku sōkyū ni te o utte kudasai.
"All right then. In any case, please take action immediately." (PL3)

- *taiji* = "subjugation/eradication (campaign)" → "hunt."

4 **Sound FX:**
Kata kata kata kata kata
Click click click click click (sound of computer keys)

5 **Kachō:**
Hontō ni arawareru ka ne?
"Do you really think it'll appear?" (PL2)

Ōkido:
Ee, kore dake jōken o soroete yareba, esa ni tsurarete kanarazu kimasu.
"Yes, if to this extent we line up the conditions, it will be drawn by the bait and come for sure."
→ "Yes, we've set up all the right conditions, and I'm positive it'll take the bait." (PL3)

6 **Hanamura:**
Esa de warukatta wa ne.
"Well, excu-u-se me for being bait." (PL2)

Arrow:
Esa
Bait

Sound FX:
Kata kata
Click click (computer keys)

- *(. . . de) warukatta wa ne* (for men, *[. . . de]warukatta na*), spoken sarcastically, is a common comeback to a derogatory/insulting remark, something like "So what if am?" or "Well excu-u-se me." *Warukatta* is the past form of *warui* ("bad"), so the expression literally says "that was bad of me, wasn't it?" The leading *. . . de*, which repeats a key word or phrase of the insult, is optional.

1 **Hanamura:**
Ha!
(catching breath from being startled)

2 **Ghost:**
Jarapachi nē ka?
"No *jarapachi*?" (PL2)

3 **Hanamura:**
De . . . de de de . . . de de . . . de . . . de . . . de . . .
(terrified stuttering over the beginning of her cry in the next frame)

4 **Hanamura:**
Deta–.
"It appeared!" ‣ **"It's here!"** (PL2)

- *deta* is the plain/abrupt past form of *deru*, "emerge/come out/appear." It's the standard exclamation/cry/scream when you think you see a ghost/apparition/etc.

5 **Man:**
Matte-mashita!
"We've been waiting!" ‣
"Let's do it!!" (PL2)

Kachō:
Kono yarō!
"You S.O.B.!" (PL1)

- the exclamation *matte-mashita!* is essentially a contraction of *matte-imashita*, the PL3 form of *matte-iru* ("am/is/are wait ing") from *matsu* ("wait"), so it literally means "I/we have been waiting (for this)." Its use as an exclamation really doesn't have a PL3 feeling in spite of the *-mashita* ending. English equivalents range from "All right!/Let's go!/What're we waiting for?" when spoken as the speaker springs into action, to "All right!/Bravo!/Now we're talking!" when a star performer or athlete makes his appearance.
- *yarō* is an informal word for "guy/fellow," so *kono yarō* looks benign enough in its literal meaning of "this guy/fellow"; but it is in fact an insult.

6 **Man:**
Uwa -!
"Yow!"

Sound FX:
Baki Beki
Crack! Crunch! (sound of bats/clubs hitting home)

Man:
Hiee!
"Yikes!"

Sound FX:
Gashan
Crash (sound of glass or office machinery being smashed)

OL:
Kyā!
"Aaack!" (scream)

Sound FX:
Doshin
Thud (sound of something heavy hitting the floor/ground)

To be continued . . .

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The series: *HOTEL* is an ongoing feature in the bi-weekly magazine ビッグコミック (*Biggu Kommikku* = Big Comic), from Shogakukan. As is the case with most popular manga series, collections of the stories are also published in separate volumes called 単行本 (*tankōbon*). The story we present here is from Vol. 21 of the *tankōbon* series, published in 1993.

HOTEL

by

石森章太郎
Ishinomori Shōtarō

The artist: Ishinomori Shōtarō is one of the top manga artists in Japan. He is known in the US for his economics text-manga *Japan, Inc.*, an English translation of 日本経済入門, *Nihon Keizai Nyūmon*, "An Introduction to Japanese Economics" (*Japan Inc.* is available through MANGAJIN, see page 85). Ishinomori was a "disciple" of the late Tezuka Osamu, the man generally credited with developing the format of the modern Japanese story-comic. Many consider Ishinomori to be Tezuka's successor.

Arrangements have been made for a MANGAJIN interview with Ishinomori, but it was not quite in time for this issue. Look for it in No. 31, along with Part II of this story.

The stories are set in the fictional 一流 (*ichi-ryū*, "first class") Tokyo hotel プラトン (*Puraton*, "Platon"), and revolve around the hotel staff (as regular characters) and the guests.

The main character in this particular story is Dr. Jinbo, a promising physician who left the staff of a prestigious university hospital to take charge of the clinic at the Platon. She made that career change partly because she had doubts about the way patients were treated in a big hospital—at the hotel she can take a more personal, human approach. Now, some of her former associates and teachers think her talents are being wasted at a hotel clinic, and are trying to lure her back to the university.

Dr. Jinbo

The video: *HOTEL* has been made into a "TV drama," miniseries, and rental videotapes are available through some Japanese markets. Ask for *Hoteru no terebi dorama*.

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1

第186話

クリニック

1

Title: 第 186 話 クリニック
Dai Hyaku Hachijūroku Wa: Kurinikku
No. 186 story clinic
Story 186: The Clinic

Doctor: どう なさいました?
Dō nasaimashita?
what/how did
"What seems to be the problem?" (PL4)

- *nasaimashita* is the polite past form of *nasaru*, a PL4 verb meaning "do." *Dō nasaimashuta* is the PL4 version of *dō shita* ("how/what" + plain/abrupt past of *suru*, "do"), which has the idiomatic meaning of "What's wrong?/What's the matter?/What happened?"

(continued from page 13)

• ***Shukubō*** (宿坊, temple lodgings): Staying at a 1,000-year-old temple can be a wonderful only-in-Japan experience, but the traveler ought to realize that the accommodations will probably be bare-bones (a spot on a tatami mat in a common room) and the wake-up call, early (temple bells have a way of going off at the crack of dawn). Temples and shrines have long provided lodging for pilgrims, and even today, you may share your tatami with elderly pilgrims, dressed in white, who are on the traditional tour of the 88 temples of Shikoku. Some temples offer outsiders a chance to experience a bit of the religious life in the form a mediation session or retreat. But even the non-religious traveler, who quails at the thought of the evening "get-acquainted" meeting, might consider temples simply because the prices are, at ¥1,500 and up, among the lowest around.

• **Saunas** (サウナ, *Sauna*): Though not usually considered all-night accommodations, saunas offer visitors "quiet rooms" where they can stretch out for a few hours (or a night) on mats or lounge chairs. On weekends they are often crowded with salarymen trying to sweat out or sleep off the excesses of the evening. In addition to the quiet room and an "authentic" Scandinavian sauna room (birch switches optional), many saunas provide whirlpool baths, showers, Japanese-style *ofuro*, coffee shops, restaurants, bars, and the services of trained masseurs. The laid-back atmosphere will be a revelation to the newcomer whose image of the average Japanese is work-work, rush-rush. They may also be a disappointment to women; for some reason, women's saunas tend to be smaller and less luxuriously appointed than men's. The price of the whole package, not counting the post-sauna beer, is about ¥5,000 to ¥7,000.

• ***Gaijin* Houses** (外人ハウス, *gaijin hausu*): Another only-in-Japan phenomenon is the gaijin house. Essentially rooming houses or apartments that specialize in accommodating foreigners, dozens of gaijin houses have sprung up over the last decade in Tokyo. Their residents are mainly world traveler types who want to stay in Japan longer than the average tourist, but don't want (or can't afford) the *apāto* or *manshon* of the average resident. Usually located at the fringes of the central city, they offer the advantages of a short commute, reasonable rent, no key money and no encounters with the real estate agents who suck wind through their teeth every time a foreigner walks in the door. Some even offer dirt-cheap accommodations by the day or week, usually in dorm-style rooms. The disadvantages include living conditions that sometimes give a new, unpleasant spin to the term "gaijin ghetto." "If all you want is cheap rent, fine, but at some of these places you'll have to live with cockroaches and rats—the level of cleanliness is really low," says Togo Ken'ichi, the owner of the Tokyo English Center, a pioneer gaijin house in Fujimigaoka. Perhaps because of the recession, or perhaps because they got tired of setting out *Gokiburi Hoihoi* (a popular brand of roach trap), more gaijin have been moving out than moving in. "We've had a 10 to 20 percent drop in the last year alone," said the manager of several gaijin houses in the Tokyo area. "We've even had to close one down recently. It's a bad situation."

Foreigners interested in staying in a gaijin house can begin by checking the listings in English-language city magazines or listening to the gaijin grapevine. Some gaijin houses, like Tokyo English Center, also welcome Japanese. "By staying here, Japanese students can improve their English—and by rooming with them foreigners can improve their Japanese," says Togo. Travel may be broadening, but internationalism can also begin at home.

(If you would like more specific information about lodging in Japan, contact JNTO [Japan National Tourist Organization] in N.Y. at 212-757-5640.)

Mark Schilling is a free-lance writer living in Tokyo.

• quail = しりごみする *shirigomi suru* • sleep off the excesses of the evening = 寝てその夜飲みすぎた酒の酔いをさます *nete sono yoru nomisugita sake no yoi o samasu* • authentic = 本物の/本場並の *honmono no/honba-nami no* • trained masseurs = 訓練を受けたマッサージ師 *kunren o uketa massāji-shi* • short commute = 通勤 (通学) 時間が短い *tsūkin (tsūgaku) jikan ga mijikai* • suck wind through their teeth = (困ったように) 歯の間から息を吸いこむ *(komatta yō ni) ha no aida kara iki o suikomu* • grapevine = クチコミ *kuchikomi*

……日本へは
お仕事ですか？
ちょっと胃の調子が
おかしいんです……
薬をもらえませんか？
2
今晩一晩ゆっくり
お休みになれば、すぐ
元気になりますよ！
本当ですか!?
ええ…初めての
ビッグビジネスなんです！
3
——薬は必要ありません。
きっと長旅と初めての
仕事で緊張したせいで
しょう。
4
5
ありがとう。
あなたのようなドクターが
このホテルにいてくれて
助かった！
きっと商談もうまく
行くことでしょう。
6

2

Patient: ちょっと 胃 の 調子 が おかしい ん です。薬 を もらえません か?
Chotto i no chōshi ga okashii n desu. Kusuri o moraemasen ka?
a little stomach 's condition/state (sub.) strange/abnormal (explan.) is medicine (obj.) couldn't I receive ?
"My stomach is feeling a bit strange. Could I have some medicine?" (PL3)

Doctor: 日本 へ は お仕事 です か?
Nihon e wa o-shigoto desu ka?
Japan to as-for (hon.)-work is it ?
"Did you (come) to Japan on business?" (PL3)

- *moraemasen* is the PL3 negative of *morau* ("receive"). Making a request with a negative question makes it more polite.
- the particle *e* is used to mark a destination, so "come (to)" is understood.
- the horizontal lettering, called *yokomoji* 横文字 (literally "horizontal letters/writing," an idiom for "European languages"), in some of the dialogue here presumably implies they are speaking in English or another Western language.

3

Patient: ええ、初めて の ビッグ ビジネス なん です。
Ee, hajimete no biggu bijinesu nan desu.
yes first time (=) big business (explan.) is
"Yes, it's my first big business venture (in Japan)." (PL3)

- *hajimete* = "for the first time" and *hajimete no* = "the first –."

4

Doctor: 薬 は 必要 ありません。きっと 長旅 と 初めて の 仕事 で 緊張した せい でしょう。
Kusuri wa hitsuyō arimasen. Kitto nagatabi to hajimete no shigoto de kinchō shita sei deshō.
medicine as-for necessity not exist Surely long trip and first time (=) work (cause) tensed up result is probably
"You don't need any medicine. You're probably just tense from the long trip and (your concern about) your new venture." (PL3)

- *hitsuyō arimasen* is the PL3 form of *hitsuyō (wa/ga) nai* ("the necessity doesn't exist" → "is not necessary"), negative form of *hitsuyō (ga) aru* ("the necessity exists"). *Hitsuyō* can also be used with *da/desu* ("is/are") in which case the negative form is *hitsuyō de (wa) nai* or *hitsuyō ja nai* (lit., "is not a necessity").
- *kitto* can range in meaning from a wishful/not very confident "maybe/perhaps," to a "probably/surely/certainly/undoubtedly" spoken with a high degree of confidence, but it stops short of absolute sureness. It's often echoed by a conjectural form at the end of the sentence, like *deshō* ("is probably") here.
- *nagatabi to hajimete no shigoto de kinchō shita* is a complete thought/sentence ("[you] got tense from the long trip and your first-time venture") modifying *sei*, which is a noun meaning "consequence/result/effect" → "the result/effect of getting tense from . . ."

5

Doctor: 今晩 一晩 ゆっくり お休みになれば、 すぐ 元気 になります よ!
Konban hitoban yukkuri o-yasumi ni nareba, sugu genki ni narimasu yo!
tonight one night leisurely if (hon.)-take rest soon/immediately strong/healthy will become (emph.)
"If you get a good night's sleep tonight, you'll feel better in no time." (PL3-4)

Patient: 本当 ですか!?
Hontō desu ka!?
truth is it?
"Really?" (PL3)

- *yukkuri* is literally "slowly/leisurely/without haste," but in idiomatic use it's often closer to the English meanings, "quietly/gently/peacefully/at one's ease."
- *o-yasumi ni nareba* is a conditional "if" form of *o-yasumi ni naru*, a PL4 form of *yasumu* ("rest/sleep").
- *genki* is a noun referring to good spirits or a vigorous state of health/energy, and *genki ni narimasu* is the PL3 form of *genki ni naru*, lit. "become *genki*" → "become well/return to health."

6

Doctor: きっと 商談 も うまく 行く こと でしょう。
Kitto shōdan mo umaku iku koto deshō.
surely business talks also well will go thing is probably
"And your business talks will go well, too, I'm sure." (PL3)

Patient: ありがとう。あなた のような ドクター が この ホテル に いてくれて 助かった!
Arigatō. Anata no yō-na dokutā ga kono hoteru ni ite kurete tasukatta!
thank you you like doctor (subj.) this hotel at exists for me was saved/helped
"Thank you. Because there is a doctor like you for me at this hotel, I have been saved!"
"Thank you. What a relief it is that they have a doctor like you at this hotel!" (PL3)

- *umaku* is from *umai* ("good/skillful"), and *umaku iku* = "(will) go well."
- *koto* is literally "thing," but here refers more abstractly to "situation/outcome," and *deshō* = "is probably." The expression . . . *koto deshō* literally means "the situation/outcome will probably be that . . ."
- *ite* is the *-te* form of *iru* ("be/exist [in a place]" for people and animate things), and *kurete* is the *-te* form of *kureru* ("give [to me]"). A form of *kureru* after another verb implies the action of that verb benefits the speaker (or someone he identifies with) in some way. The *-te* form of *kureru* indicates he is giving the cause/reason for stating *tasukatta* ("I have been saved ").

——神保先生、お客様です。
…なるほど、ここが神保くんの仕事場か……
岡部先生……!!
7
日本医師会会場
8
——日本医師会の会合が今日だって事……
忙しくてすっかり忘れていました！
9
…久し振りに仲間や恩師に会う日を忘れるなんて……
10

7

Akagawa: 神保先生、 お客様 です。
Jinbo Sensei, okyaku-sama desu.
(name-title) (hon.)-guest/visitor-(hon.) is
"Dr. Jinbo, you have a visitor." (PL3)

Dr. Okabe: なるほど、 ここ が 神保くん の 仕事場 か。
Naruhodo, koko ga Jinbo-kun no shigotoba ka.
aha/I see here/this place (subj.) (name-hon.) 's workplace ?
"Aha, so this is Jinbo's workplace, is it?"
"Aha, so this is where you work." (PL2)

Dr. Jinbo: 岡部先生!!
Okabe Sensei!
(name-title)
"Dr. Okabe!" (PL3)

- *kyaku* is here used for "visitor," but it can also be used for referring to hotel "guests" in general, or to "customers/clients" of almost any kind of business. *O-* and *-sama* are honorific.
- *naruhodo* expresses one's understanding of what one has heard/observed/experienced: "aha/I see/indeed/really."
- in Japanese it is quite common to refer to one's listener by name when an English speaker would say "you," so *Jinbo-kun* = "you" in this case. *-Kun* is typically used with the names of young males, but it can also be used with women by their superiors. Especially when used by a superior, it feels quite a bit less formal than *-san*, so in most cases it seems better not to translate it as "Mr./Ms."
- the question indicated by *ka* is strictly rhetorical. The question form is often used like this as a kind of self-confirmation when the speaker has just observed/figured out something, with the feeling of "So it's . . . , is it?/I guess/it seems."

8

Sign: 日本 医師会 会場
Nihon Ishikai Kaijō
Japan doctor's association meeting place
Japan Medical Association Conference Room

- *kaijō* is literally "meeting place," and it can refer variously to a single room, several rooms, an entire building, an outdoor facility, etc., depending on the nature of the meeting.

9

Dr. Jinbo: 日本 医師会 の 会合 が 今日 だって 事、 忙しくて すっかり忘れていました!
Nihon Ishikai no kaigō ga kyō da tte koto, isogashikute sukkari wasurete-imashita!
Japan Medical Association 's meeting/conference (subj.) today is (quote) thing because busy completely had forgotten
"I was so busy that I completely forgot that the Japan Medical Association Conference was today." (PL3)

- *tte koto* is a colloquial version of *to iu koto*, a quotative form like "the fact that . . . ," which essentially turns the preceding complete thought/sentence ("The Japan Medical Association conference is today") into a noun. The particle *o*, to mark that noun as a direct object, has been omitted after *koto*.
- *isogashikute* is the *-te* form of *isogashii* ("be busy"); again, the *-te* form is used to indicate the cause/reason for what follows.
- *wasurete-imashita* is the PL3 form of *wasurete-ita* ("had forgotten"), past of *wasurete-iru*, from *wasureru* ("forget").

10

Dr. Okabe: ハハハ 久し振りに 仲間 や 恩師 に 会う 日 を 忘れる なんて . . .
Ha ha ha Hisashiburi ni nakama ya onshi ni au hi o wasureru nante . . .
(laugh) for first time in long time friends and teachers/mentors with meet day (obj.) forget (quote)
"(Laugh) To forget the day of meeting your friends and former teachers for the first time in a long time (is ridiculous/silly).
"Ha ha ha. How can you forget the day when you're to see the friends and former teachers you haven't seen in so long?" (PL2)

- *onshi* refers to a respected teacher under whom one has studied. Though a person could refer to any of his teachers as his *onshi* (just as he might call them *sensei*) more typically the term is used for those most central to his training in his chosen field of specialization → "major professor/mentor."
- *hisashiburi ni nakama ya onshi ni au* is a complete thought/sentence ("meet friends and former teachers for the first time in a long time") modifying *hi* ("day"). *O* marks this as the direct object of *wasureru* ("forget").
- *nante* is a quotative form that implies the action described is somehow inappropriate — i.e., ridiculous/astonishing/etc.

神保先生ってそんなに優秀だったんですか…？
しかも君のホテルでやるんだよ！
ふふ…
…私は優秀な教え子がどんな仕事をしているか心配だったがね…
11
…そんな事ないわよ……
大学病院に!?
2
…神保くん、ホテルのクリニックもいいが――
うちの大学に戻って来る気はないかね？
12
私としては君のような優秀な医者を、
このままにしておくのは残念なんだよ。
13

11 **Dr. Okabe**: しかも　君の　ホテル で やる　ん　だよ! ふふ . . .
Shikamo kimi no hoteru de yaru n da yo! Fu fu . . .
furthermore your hotel at do (explan.) (emph.) (chuckle)
"Especially when it's being held at your hotel! (chuckle)" (PL2)

私　は　優秀な　教え子　が　どんな　仕事　を している か　心配だった　が　ね。
Watashi wa yūshū-na oshiego ga donna shigoto o shite-iru ka shinpai datta ga ne.
I/me as-for superior/best student (subj.) what kind of work (obj.) is doing ? was worried/concerned but (colloq.)
"I was worried about what kind of work one of my best students was doing." (PL2)

Akagawa: へー、 神保先生　って そんなに 優秀 だった んですか?
Hē. Jinbo Sensei tte sonna ni yūshū datta n desu ka?
(exclam.) (name-title) (quote) that much superior was (explan.-?)
"Wow! Were you really that good, Dr. Jinbo?" (PL3)

Dr. Jinbo: そんな　事　ない　わ　よ。
Sonna koto nai wa yo.
that kind of thing not exist (fem. colloq.) (emph.)
"Not at all." → **"He's exaggerating."** (PL2)

- *kimi* is an informal "you," generally used only by males to address equals or subordinates. *Kimi no* = "your."
- *oshiego*, from *oshieru* ("teach") and *ko* ("child") is a term used by teachers and professors for somewhat endearingly referring to their "students/disciples/academic proteges."
- *shite-iru* is the progressive ("is –ing") form of *suru* ("do").
- *yūshū-na oshiego ga donna shigoto o shite-iru ka* is a complete question ("What kind of work is [one of my] best students doing?"), and *shinpai datta* is the past form of *shinpai da* ("am/is/are worried"). *Shinpai datta* after a question makes a sentence like "I was worried what/who/when/how/etc. . . ."
- *hē* is a light exclamation, like "Gee!/Wow!" giving the feeling that the speaker is at least mildly impressed.
- *tte* here is a colloquial equivalent of *to iu no wa*, which is often just a fancy *wa* ("As for . . .").
- *yūshū datta* is the past form of *yūshū da* ("is superior").
- *sonna koto nai* is an idiom for denying the accuracy of something that has been said, especially for modestly playing down compliments.

12 **Dr. Okabe**: 神保くん、ホテル の クリニック も　いい が、
Jinbo-kun, hoteru no kurinikku mo ii ga,
(name-hon.) hotel 's clinic also good/fine but

うちの 大学 に 戻って来る　気　は　ない か ね?
uchi no daigaku ni modotte kuru ki wa nai ka ne?
my/our university to return/come back desire/interest as-for not exist ? (colloq.)
"Jinbo, (working at) a hotel clinic is fine, too, but wouldn't you like to come back to our university?" (PL2)

Dr. Jinbo: え　大学　病院 に?!
E Daigaku byōin ni?
huh university hospital to
"What? To the university hospital?" (PL2)

- *modotte* is from *modoru* ("go/come back"), and *kuru* = "come." A form of *kuru* after the *-te* form is often used when speaking of actions that move toward the speaker in some sense (in this case toward the speaker's workplace), especially with words like *modoru* where the direction is otherwise ambiguous.
- *uchi no daigaku ni modotte kuru* is a complete thought/sentence ("come back to our university") modifying *ki* ("desire/interest").
- *ki wa nai* is the negative form of the expression *ki ga aru*, literally "have a desire/will/intent." The expression . . . *ki wa nai ka* (lit. "don't [you] have the desire to . . . ?") is equivalent to "Wouldn't you like to . . . ?"
- asking questions with *ka ne* is mostly reserved for superiors speaking to subordinates. Using only the abrupt *ka* can sound quite rough, so *ne* softens the question.

13 **Dr. Okabe**: 私　としては 君 のような　優秀な　医者　を、
Watashi to shite wa kimi no yō-na yūshū-na isha o,
I/me as-for you like superior/excellent doctor (obj.)

このままにしておく の　は　残念　なんだ　よ。
kono mama ni shite oku no wa zannen nan da yo.
leave as is (nom) as-for disappointment/regret (explan. is) (emph.)
"From my point of view, it's a disappointment to leave an excellent doctor like you as you are."
"I hate to see an excellent doctor like you just keep going as you are now." (PL2)

- *watashi to shite wa* is literally like saying "as for on the part of myself," but here you can think of it as just a formal/wordy *wa*, to set up the topic (*watashi wa* = "As for myself. . . .") → "If you ask me/from my point of view, . . ."
- *kimi no yō-na* ("like you") modifies the combination *yūshū-na* ("superior/excellent") + *isha* ("doctor").
- *shite* is the *-te* form of *suru* ("do") and *oku* means "set down/leave," so the combination literally means "do and leave." *Kono mama ni shite oku* is an expression meaning "leave as is." *No* is a "nominalizer" that turns this action into a noun and *wa* makes it the topic: "Leaving you as you are (is a disappointment)."

――なア 柴田くん。
医学は めざましく進歩 しているんだ！
2・2
君はもっと 勉強したいと 思わないのかい……!?
……
…もちろん 勉強はしたいけど……
14
もし君に その気が あるなら、
明日四時頃 私の部屋へ 来なさい。
15
――内科の権威、加賀教授を紹介するから……
…神保先生は 本当に大学病院に 戻るつもりなのかな……!?
16

14

Dr. Okabe: なァ、柴田くん。
Nā, Shibata-kun.
right? (name-hon.)
"Don't you agree, Shibata?" (PL2)

Dr. Shibata: ええ、医学 は めざましく 進歩している んだ!
Ee, igaku wa mezamashiku shinpo shite-iru n da!
yes medical science as-for very rapidly is advancing (explan.)
"Yes, medical science is advancing very rapidly." (PL2)

君 は もっと 勉強したい と 思わない の かい?!
Kimi wa motto benkyō shitai to omowanai no kai?
you as-for more want to study (quote) not think (explan.) ?
"Don't you think you'd like to study some more?" (PL2)

Dr. Jinbo: もちろん 勉強 は したい けど...
Mochiron benkyō wa shitai kedo...
of course study as-for want to do but
"Of course I'd like to study, but..." (PL2)

- *nā* is a masculine *nē*, which can be used all by itself to seek agreement/confirmation from a third party other than the person you are directly addressing.
- *mezamashiku* is the adverb form of *mezamashii* ("striking/spectacular/splendid/brilliant").
- *shinpo shite-iru* is from *shinpo suru* ("to progress/advance").
- *n da* is a contraction of the explanatory *no da*, here used simply for emphasis.
- *benkyō shitai* is the "want to" form of *benkyō suru* ("to study").
- *omowanai* is the negative form of *omou* ("think").
- *no* is the explanatory *no*, essentially asking for her to explain her thoughts/views on the matter, and *kai* is an informal equivalent of the question particle *ka*, with a "softer"/friendlier tone.
- the *wa* (は) after *benkyō* (勉強) in Dr. Jinbo's response implies that there is something else she'd like to do besides or in addition to studying.

15

Dr. Okabe: もし 君 に その 気 が あるなら、明日 四時 頃 私の 部屋 へ 来なさい。
Moshi kimi ni sono ki ga aru nara, ashita yoji goro watashi no heya e kinasai.
if you within that desire/interest (subj.) if exists tomorrow 4:00 about my room to come
"If you're interested, come to my room around 4:00 tomorrow." (PL2)

内科 の 権威、加賀教授 を 紹介する から。
Naika no ken'i, Kaga Kyōju o shōkai suru kara.
internal medicine of authority (name title) (obj.) will introduce because/so
"(Because) I'll introduce you to Professor Kaga, the (great) authority on internal medicine." (PL2)

- *moshi* is almost always echoed later in the sentence by a conditional ("if") form — in this case *aru nara* ("if [it] exists/if [you] have").
- *goro* (or *koro*) follows words indicating a point in time to give the meaning "about (the stated time)." For amounts of time (as well as other things) the word for "about" is *gurai* (or *kurai*).
- *kinasai* is a relatively gentle command form of *kuru* ("come").
- *naika* combines 内 *nai* (also read *uchi*, "inside/within") with the suffix 科 *-ka*, which designates departments/specializations of study and medical practice → "internal medicine." *Naika no ken'i* ("authority of internal medicine") could also be translated "the famous internist."

16

Akagawa: 神保先生 は 本当に 大学病院 に 戻る つもり なの かな?!
(thinking) *Jinbo Sensei wa hontō ni daigaku byōin ni modoru tsumori na no ka na?*
(name-title) as-for truly/really university hospital to return intent (explan.) I wonder
"As for Dr. Jinbo, is she really of the intent to return to the university hospital, I wonder?"
"I wonder if Dr. Jinbo really intends to go back to the university hospital." (PL2)

Sign: 受付
Uketsuke
Registration

- *daigaku byōin ni modoru* is a complete thought/sentence modifying *tsumori* ("intent").
- *na no* is the form explantory *no* takes after nouns.
- *ka na* asks a conjectural question, "I wonder if . . ./Is it perhaps that . . . ?"
- *uketsuke* can refer to a "receptionist/reception desk" or to the act of "checking in/registering" for an event.

えぇ〜っ
——プラトンをやめる!?
17
神保先生はずっとこのホテルにいるって…!!
だって
しかし
東堂さんの話によると、
神保先生は大学病院でもかなり期待されてたようだ。
……
18
それは…
…まだはっきりとはわからないけど……
もし医者として勉強したいのなら……
…戻るかもしれんな…
20
そー簡単にみつかる訳ないじゃないですかッ
——松田さん、なんとか引き止めてください!!
22
…んな事言ったって…
…神保先生一体どうするつもりなんだろう……?
——そんな事になったらプラトンのクリニックは、どーなるんですかッ!?
21
後任を探す…しかないだろうな。
6

17 **Kurata**: えーッ? プラトン を やめる?!
E! Puraton o yameru?
what? (hotel name) (obj.) quit
"Wha-a-at? Quit the Platon?!" (PL2)

18 **Akagawa**: それ は / まだ はっきりと は わからない けど...
Sore wa / mada hakkiri to wa wakaranai kedo...
that as-for still/yet clearly as-for don't know but
"I don't know that for sure, yet, but . . ." (PL2)

- *mada* followed later by a negative means "not yet."
- *wakaranai* is the negative of *wakaru* ("come to know") as well as of *wakatte-iru* ("know").

19 **Kurata**: だって、神保先生 は ずっと この ホテル に いる って...!!
Datte, Jinbo Sensei wa zutto kono hoteru ni iru tte...!!
but (name-title) as-for all along this hotel at be (quote)
"But Dr. Jinbo will stay on indefinitely at this hotel, she said/I thought."
"But I expected Dr. Jinbo to stay at this hotel forever." (PL2)

Matsuda: しかし 東堂さん の 話 によると、
Shikashi Tōdō-san no hanashi ni yoru to,
but (name-hon.) 's story/account according to
神保先生 は 大学病院 で も かなり 期待されてた ようだ。
Jinbo Sensei wa daigaku byōin de mo kanari kitai sarete-ta yō da.
(name-title) as-for university hospital at also considerably be expected/anticipated seems to be
"But according to what Mr. Tōdō said, it seems Dr. Jinbo was regarded with great expectations at the university hospital, too."
"But according to Mr. Tōdō, it seems the university hospital had great expectations for Dr. Jinbo as well." (PL2)

- *datte* has several uses as a conjunction, including the meaning of "but."
- *zutto* means "all through/throughout (a period of time)," and when no period of time is specified it means "all along/indefinitely/for the foreseeable future/forever."
- *tte* is a colloquial equivalent of the quotative particle *to*, implying *to itta* ("said [that]") or *to omotta* ("thought [that]") or another equivalent. She could mean that Dr. Jinbo herself told her so, or that she has some other reason to think so.
- *yoru* = "be based/founded/grounded (on)," and *to* after a verb can have a conditional "if/when" meaning, so . . . *ni yoru to* is literally "if (my conclusion) is based/founded on" ▸ "based on/according to . . ."
- *kitai sarete-(i)ta* is a passive past form of *kitai suru*, "to expect/anticipate" → "was regarded with anticipation/expectations." Preceding this with *kanari* ("considerably") makes it literally "was considerably regarded with expectations" → "was regarded with considerable/great expectations."

20 **Matsuda**: もし 医者 として 勉強したい の なら / 戻る かもしれん な。
Moshi isha to shite benkyō shitai no nara / modoru kamo shiren na.
if doctor as want to study (explan.) if return might (colloq.)
"If she wants to study as a doctor, she might go back."
"If she wants to study medicine some more, she just might go back." (PL2)

- . . . *to shite* is an expression meaning "as/in the capacity of . . ."
- *kamo shiren* is a contraction of *kamo shirenai* ("might/maybe").

21 **Kurata**: そんな 事 に なったら プラトン の クリニック は、 どー なる んですかッ?!
Sonna koto ni nattara Puraton no kurinikku wa dō naru n desu ka?
that kind of thing/situation to if became (hotel name) 's clinic as-for what/how will become (explan.-?)
"If that happens, what's going to become of the Platon's clinic?" (PL2)

Matsuda: こ、後任 を 探す ...しかない だろう な。
Ko, kōnin o sagasu ...shika nai darō na.
su- successor (obj.) look for have no choice but to probably (colloq.)
"We'll have no choice but to find a successor, I imagine." (PL2)

- *koto* is literally "thing," but is often used more abstractly to mean "situation/circumstance."
- *nattara* is a conditional form of *naru* ("become"); the preceding *ni* marks the result or "destination" of the "becoming."
- *shika* + a negative (*-nai*) basically means "only"; *shika nai* after a verb (*sagasu* = "search for") implies that doing that action is the only option: "have no choice but to (do the action)."
- どー is a non-standard spelling of どう *dō*; writers may use the katakana long mark with hiragana for any number of reasons, but here it's perhaps to indicate the sharpness of her tone, which is also reflected in the final small *tsu*.

(continued on following page)

社団法人日本医師会学会'92
23
…柴田くんが助教授…!?
いやあ
君だって……あのまま大学に残っていれば、今頃助教授ぐらいなっていたさ！
24

(continued from previous page)

22

Kurata: そー　簡単に　みつかる　訳　ない　じゃないですかッ。
Sō kantan-ni mitsukaru wake nai ja nai desu ka!
that much/so easily be found reason/situation not exist is it not that?
"There's no reason (a successor) will be so easily found, is there?"
"And that's not going to be so easy, is it?!" (PL2)

松田さん、　なんとか 引き止めて ください!!
Matsuda-san, nantoka hikitomete kudasai!
(name-hon.) somehow stop/restrain please
"Mr. Matsuda, please stop her somehow!"
"You've got to do something to stop her, Mr. Matsuda!" (PL2)

Matsuda: んな　事　言ったって...
N-na koto ittatte...
that kind of thing even if say
"Even if you say that kind of thing..." → **"That's easy for you to say, but..."** (PL2)

Akagawa: 神保先生　一体　どう する つもり なん だろう?
Jinbo Sensei ittai dō suru tsumori na n darō!
(name-title) (emph.) what/how do mtent (explan.) I wonder
"I wonder what in the world Dr. Jinbo intends to do." (PL2)

- *wake* means "reason/cause," so a verb followed by the expression... *wake (wa/ga) nai* literally says "there's no reason that action will take place" — i.e., makes a strong denial that that action could occur.
- *ja nai desu ka* is often a rhetorical question that in fact serves as a strong assertion — "Isn't it so? Of course it is!" — especially when spoken as forcefully as it is here.
- *hikitomeru* combines *hiku* ("pull/draw") and *tomeru* ("stop/bring to a halt"), so it conjures the image of pulling/hanging onto a person to prevent him/her from going.
- *-te kudasai* usually makes a fairly polite request, but her sharp tone here makes it more of an insistent demand.
- *n-na* is a contraction of *sonna*, "that kind of," and *ittatte* is a colloquial equivalent of the conditional *itte mo*, "even if (you) say."
- *wa* to mark the topic has been omitted after *Jinbo Sensei*.
- *ittai* is an emphasizer for question words: "(What) in the world?/(How) on earth?/etc."

23

Sign: 社団法人　日本　医師会　学会　'92
Shadan Hōjin Nihon Ishikai Gakkai Kyuujuni.
non-profit corporation Japan Medical Association Conference '92
Japan Medical Association Conference '92

- *shadan hōjin* is one of quite a few classifications of *hōjin* ("juristic persons" → incorporated bodies) under the Japanese Civil Code. *Hōjin* classifications indicate the legal "personalities" of organizations, such as whether they are for profit or nonprofit, private or public, charitable, religious, cultural, professional, etc.

24

Dr. Jinbo: 柴田くん　が　助教授?!
Shibata-kun ga jokyōju?
(name-hon.) (subj.) assistant/associate professor
"You're an associate professor?!" (PL2)

Dr. Shibata: いやあ、君 だって あのまま　大学　に 残っていれば、
Iyā, kimi datte ano mama daigaku ni nokotte-ireba,
no you also as you were university at if had stayed
今頃　助教授　ぐらい　なっていた　さ!
imagoro jokyōju gurai natte ita sa!
about now associate professor about would have become (colloq.)
"It's nothing. If you had stayed at the university, you'd easily be an associate professor by now, too." (PL2)

- her use of *-kun* in addressing Dr. Shibata shows she regards him as a peer rather than a superior; from that and from what he says, we can surmise they were in the same "class" of Dr. Okabe's proteges.
- *jokyōju* (written with the kanji for "assist" and "professor") come under *kyōju* ("full professors") in the Japanese system for ranking university faculty, but beyond that it is difficult to establish a clear correspondence with American faculty rank. Since "assistant professor" is an entry level rank in America, though, "associate professor" is clearly the more appropriate translation for *jokyōju* in this context.
- *iyā* (lit. "no") here serves as a self-deprecatory "it's nothing" in response to her surprise and implied praise.
- *datte* is a colloquial equivalent of *mo*, "also/too."
- *mama* = "as is/unchanged," so *ano mama* = "unchanged from that" or "as you were."
- *nokotte-ireba* is a conditional ("if") form of *nokotte-iru* ("has remained/stayed"), from *nokoru* ("remain/stay").
- *gurai* (or *kurai*) literally means "about/approximately," but it can be used idiomatically to downplay the significance of the thing/action mentioned just before it, so *jokyōju gurai* feels a little like "a mere *jokyoju*" — implying she would easily have reached that rank by now, too.
- *natte-ita* is the past form of *natte-iru* ("has become") → "would have become."
- *sa* is often used to authoritatively/assertively emphasize something you think your listener doesn't know.

まさか…
25
……
…あの時、
26
君が突然、大学病院をやめるって言った時は驚いたよ……
…そうね、あの時は…
27
やめる!?
——ホテルのクリニックで働く事にしたの……！
28
ホテル？
なぜそんな所に…!?
29
大学病院で医者を続ける事が……
嫌になったのかしらね……
30

25 **Dr. Jinbo**: まさか。
Masaka.
"Come now." (PL2)

- *masaka* indicates disbelief/incredulity, and can either stand alone as an exclamation ("No!/Impossible!/Hardly!") or serve as emphasis within a more specific statement of disbelief ("it can't possibly be that . . ./you surely don't mean to tell me that . . .").

26 **Dr. Shibata**: あの時、
Ano toki . . .
"That time, . . ."

27 **Dr. Shibata**: 君 が 突然、 大学病院 を やめる って 言った 時 は 驚いた よ。
kimi ga totsuzen, daigaku byōin o yameru tte itta toki wa odoroita yo.
you (subj.) suddenly university hospital (obj.) will quit/resign (quote) said time as-for was surprised (emph.)
"when you suddenly told me you were quitting the university hospital, I was really surprised." (PL2)

Dr. Jinbo: そう ね、 あの 時 は . . .
Sō ne, ano toki wa . . .
that way (colloq.-is) that time as-for
"Yes, at that time . . ." (PL2)

- *tte* is quotative and *itta* is the plain/abrupt past form of *iu* ("say"). *Kimi ga totsuzen daigaku byōin o yameru tte itta* is a complete thought/sentence ("you suddenly said you were quitting the university hospital") modifying *toki* ("time/the time when").
- *odoroita* is the plain/abrupt past form of *odoroku* ("be surprised").
- *ne* by itself often replaces *desu ne* ("is, isn't it?") or *deshita ne* ("was, wasn't it?"), especially in feminine speech, so *sō ne* here literally means "it was that way, wasn't it." She's not confirming the fact that he was surprised, but that he had good cause to be.

28 **Dr. Shibata**: えッ、やめる?!
E! yameru?
"What? Quitting?!" (PL2)

Dr. Jinbo: ええ、ホテル の クリニック で 働く ことにした の!
Ee, hoteru no kurinikku de hataraku koto ni shita no!
yes hotel 's clinic at work decided to (explan.)
"Yes, I've decided to work at a clinic in a hotel." (PL2)

- one use of the particle *de* is to mark the location where an action takes place.
- . . . *koto ni shita* is the plain/abrupt past form of . . . *koto ni suru*, an idiomatic expression for "decide to . . ." (literally "thing/situation" + "to" + "do/make" → "make it the situation that . . .").
- *no* indicates she is offering an explanation. Omitting *desu* after *no* is common in colloquial speech, especially among females.

29 **Dr. Shibata**: ホテル? / なぜ そんな 所 に?!
Hoteru? / Naze sonna tokoro ni?
hotel why that kind of place at
"A hotel? Why at a place like that?" (PL2)

30 **Dr. Jinbo**: 大学病院 で 医者 を 続ける 事 が / 嫌 に なった の かしら ね。
Daigaku byōin de isha o tsuzukeru koto ga / iya ni natta no kashira ne.
university hospital at doctor (obj.) continue thing/act (subj.) disagreeable to became (explan.) is it perhaps? (colloq.)
"Continuing as a doctor at the university hospital has become disagreeable (to me), perhaps."
"I guess the idea of continuing as a doctor at the university hospital no longer appeals to me." (PL2)

- *koto*, literally "thing," is here being used as a "nominalizer," to make the preceding clause into a noun: *daigaku byōin de isha o tsuzukeru koto* = "(the act of) continuing as a doctor at the university hospital."
- *iya ni natta* is the past form of *iya ni naru*, "grow tired of/come to dislike/get fed up with."
- *kashira* makes a (mostly feminine) conjectural question, "Is it perhaps/I wonder if . . . ?" *Ne* is often used at the end of a sentence to seek agreement/confirmation from the listener, but here it just adds light emphasis.

だって君は ずっとここで 医学の勉強を したいって 言ってたじゃ ないか!?
…たしかに 前はそう思って いたわ……
でも
この病院の治療の あり方が疑問に 思えてきたのよ……!
31
医者はまるで ベルトコンベアー で物を修理する ように次から次へ と治療していく…
ブ～
本当にそれで いいのかしら!?
32
――大勢の 患者を治療 する事は、
医者として 当り前の事 じゃないか…
33
…そうかも しれないけど、
私は自分なりに もう一度外に出て 考えてみたいの…
……
34
…あの頃は 私も若かった。
ふ…
ずい分 生意気な事を 言っちゃった わ……
まア
君も当時は 離婚直後 だったし、 精神的にも いろいろ あったん だろう……
35

31 **Dr. Shibata**: だって 君 は ずっと ここで 医学 の 勉強 を したい って 言ってた じゃないか?!
Datte kimi wa zutto koko de igaku no benkyō o shitai tte itte-ta ja nai ka!
but you as-for all along here at medicine of study (obj.) want to do (quote) were saying were you not?
"But weren't you saying you wanted to study medicine here indefinitely?" (PL2)

Dr. Jinbo: たしかに 前 は そう 思っていた わ。
Tashika ni mae wa sō omotte-ita wa.
certainly before as-for that way was thinking (fem. colloq.)
"It's certainly true I thought that way before." (PL2)

でも この 病院 の 治療 の あり方 が 疑問 に思えてきた の よ!
Demo kono byōin no chiryō no arikata ga gimon ni omoete kita no yo!
but this hospital 's patient treatment 's state/manner (subj.) questionable came to think (explan.) (emph.)
"But I've come to have doubts about the way patients are treated in this hospital." (PL2)

- *chiryō* refers to "medical treament" rendered to patients, and *arikata* is literally "way/manner of being," so *chiryō no arikata* = "the manner/state of treatment" → "the way patients are treated."
- *gimon* is a noun for "question(s)/doubt(s)," and *omoete kita* is from *omou* ("think"). *Gimon ni omou* is an expression for "think questionable/have doubts," and adding *-te kita* (from *kuru*, "come") makes it "have come to think (it) questionable/have come to have doubts."

32 **Dr. Jinbo**: 医者 は まるで ベルトコンベアー で 物 を 修理するように 次から次へ と 治療していく。
Isha wa marude beruto konbeā de mono o shuri suru yō ni tsugi kara tsugi e to chiryō shite iku.
doctors as-for just like conveyor belt on things (obj.) repair like one after another (quote) proceed with treatment
"The doctors go from one patient to the next just as if they were repairing objects on a conveyor belt." (PL2)

フー / 本当に それで いい の かしら!?
Fū / Hontō ni sore de ii no kashira?
(sigh) truly/really with that good/fine (explan.) I wonder
"(sigh) I really wonder if that's the way it should be." (PL2)

- *marude . . . yō ni* makes an expression meaning "just/much/almost like . . ." *Yō ni* essentially turns the preceding into an adverb for *chiryō shite iku* (from *chiryō suru* ["treat patients"] + *iku* ["go," implying a progressive or repeated action]).
- *tsugi* = "next," and *tsugi kara tsugi e* (lit. "from next to next") is an expression for "one after another." The *to* makes this also an adverb modifying *chiryō shite iku*.
- *sore de ii*, literally "is good/fine with that," can mean either "that is enough" or "that is the way it should be."

33 **Dr. Shibata**: 大勢の 患者 を 治療 する 事 は、/ 医者 として 当たり前の 事 じゃないか。
Ōzei no kanja o chiryō suru koto wa, / isha to shite atarimae no koto ja nai ka.
many [people] patients (obj.) treatment doing/giving thing as-for doctor as natural/matter of course thing isn't it?
"Treating many patients is a matter of course for a doctor, isn't it?"
"But it's only natural that a doctor should treat lots of patients." (PL2)

- *ja nai ka* can be a rhetorical question that feels more like an assertion, and his expression indicates such a case here.

34 **Dr. Jinbo**: そう かもしれない けど、私 は 自分なりに もう一度 外 に 出て 考えてみたい の。
Sō kamo shirenai kedo, watashi wa jibun nari ni mō ichido soto ni dete kangaete mitai no.
that way might be but I/me as-for in my own way one more time outside to go out-and want to try thinking (explan.)
"That may be so, but I want to go outside again and try thinking about it in my own way."
"That may be true, but I want to get away (from the university) and think it through again for myself." (PL2)

- *kangaete mitai* is the "want to" form of *kangaete miru*, from *kangaeru* ("think about") and *miru* ("see"). *Miru* after another verb can mean either "try/attempt (the action)" or "do (the action) and see what results" — here the latter.

35 **Dr. Jinbo**: あの頃 は 私 も 若かった。/ ふ
Ano koro wa watashi mo wakakatta. / Fu
in those days as-for I/me also was young (single chuckle)
"I was young then. (chuckle)" (PL2)

ずい分 生意気な 事 を 言っちゃった わ。
Zuibun namaiki-na koto o itchatta wa.
very/quite audacious/brazen things (obj.) said-(regret) (fem. colloq.)
"I said some really audacious things." (PL2)

Dr. Okabe: まァ、君 も 当時 は 離婚 直後 だった し、精神的に も いろいろ あった ん だろう。
Mā, kimi mo tōji wa rikon chokugo datta shi, seishin-teki ni mo iroiro atta n darō.
well you also at the time as-for divorce right after was and psychologically also various things existed (explan.) probably
"Well, that was just after your divorce, and you probably had all kinds of things weighing on your mind." (PL2)

- *itchatta* is a contraction of *itte shimatta*, from *iu* ("say"); *shimatta* after another verb implies the action was undesirable/regrettable.

…やっぱり大学病院をやめた本当の理由は――
――離婚が原因だったのかい？
36
少しはね。
でも
プラトンで働いてみて、医者としてだけでなく、人間としてたくさんの事を学んだわ……！
37
だったら
もう大学に戻って来たまえ――私は今でも君を高く評価しているんだ！
38
…どうしたの、こんな朝早くから、柴田くん？
39
――昨夜は岡部教授がいたから言えなかったが……
僕はあの時、君にプロポーズをするつもりだったんだ……！
プロポーズ!?
40

36 **Dr. Shibata**: やっぱり 大学病院 を やめた 本当の 理由 は
Yappari daigaku byōin o yameta hontō no riyū wa
after all/as suspected university hospital (obj.) quit true reason as-for
離婚 が 原因 だった のかい?
rikon ga gen'in datta no kai?
divorce (subj.) cause was (explan.-?)
"So was the real reason you quit the university hospital because of the divorce after all?" (PL2)

- *yappari* implies this is what he has suspected all along.
- *daigaku byoin o yameta* ("[you] quit the university hospital") and *hontō no* both modify *riyū* ("reason").
- *riyū* and *gen'in* both mean "cause/reason," so combining them makes something like the English colloquialism "the reason was because . . ."

37 **Dr. Jinbo**: 少し は ね。 / でも プラトン で 働いてみて、
Sukoshi wa ne. / Demo Puraton de hataraite mite,
a little at least (colloq.) but (hotel name) at having worked
医者 として だけでなく、 人間 として たくさんの 事 を 学んだ わ。
isha to shite dake de naku, ningen to shite takusan no koto o mananda wa.
doctor as not only human being as many things (obj.) learned (fem. colloq.)
"To some extent. But working at Platon, I've learned many things not only as a doctor, but also as a human being." (PL2)

- the particle *wa* after a number/quantity often has the emphatic meaning of "at least," so *sukoshi wa* literally means "at least a little," but it's also used idiomatically to mean "to some extent."
- *hataraite* is the *-te* form of *hataraku* ("to work/labor [at a job]"). Unlike English "work," *hataraku* cannot be used to refer to "working" at a hobby or other pastime.
- *mite* is the *-te* form of *miru*, and since it follows another verb it implies "try (the action)" or "do (the action) and see what happens." Here, though, the past-tense verb at the end of the sentence makes it past tense, so it becomes "did (the action) and found that . . ." or "having done (the action) I found that . . ."
- *. . . dake de naku* is an expression for "not only . . . but also . . ."
- *mananda* is the plain/abrupt past form of *manabu* ("learn").

38 **Dr. Okabe**: だったら もう 大学 に 戻ってきたまえ。
Dattara mō daigaku ni modotte kitamae.
in that case already/now university to come back
"Then come on back to the university." (PL2)
私 は 今でも 君 を 高く 評価している んだ。
Watashi wa ima demo kimi o takaku hyōka shite-iru n da.
I/me as-for even now you (obj.) highly evaluate/regard (explan.)
"I still think very highly of you." (PL2)

- *dattara* is an abbreviation of *sō dattara*, "if it is/was so," → "in that case."
- *modotte kitamae* is a command form of *modotte kuru* ("come back"), encountered earlier.
- *takaku* is the adverb form of *takai* ("high"), and *hyōka shite-iru* is from *hyoka suru*, literally "make an assessment/evaluation" but idiomatically used to mean "look upon/regard" ‣ *takaku hyōka suru* = "regard highly/think highly of."

39 **Dr. Jinbo**: どう した の、 こんな 朝早く から、 柴田くん?
Dō shita no, konna asa hayaku kara, Shibata-kun?
what/how did (explan.-?) this much/so early morning from (name-hon.)
"Shibata, what's up, so early in the morning?" (PL2)

- *dō shita* asks for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?" Asking a question with *no* is common in colloquial speech, more among females than males.
- *konna* is an abbreviation of *konna ni* ("this much/to this extent") here. *Asa hayaku* means "early in the morning." Since *hayaku* is the adverb form of *hayai* ("early"), it implies an action is being done/taking place early.
- her syntax is inverted; normal order would place *dō shita no* after *konna asa hayaku kara*. The name of the person being addressed can come either at the beginning or the end of the sentence.

40 **Dr. Shibata**: 昨夜 は 岡部教授 が いた から 言えなかった が
Sakuya wa Okabe Kyōju ga ita kara ienakatta ga
last night as for (name-title) (subj.) existed/was present because/so could not say but
僕 は あの時、 君 に プロポーズ を する つもり だった んだ。
boku wa ano toki, kimi ni puropōzu o suru tsumori datta n da.
I/me as-for that time you to proposal (obj.) do/make intent was (explan.)
"I couldn't say this last night because Professor Okabe was there, but I intended to propose to you then [before you quit the hospital]." (PL2)

Dr. Jinbo: プロポーズ?!
Puropōzu?
proposal
"Propose?" (PL2)

- *sakuya* is a somewhat formal word for "last night" (cf. *yūbe*, *kinō no ban*).
- *ita* is the plain/abrupt past form of *iru* ("be/exist [in a place]" for people and other animate things).
- *ienakatta* is from *iu* ("say") → *ieru* ("can say") → *ienai* ("cannot say") → *ienakatta* ("could not say").
- *puropōzu*, from English "propose," means "marriage proposal" in Japanese. The verb form is *puropōzu (o) suru* (lit. "do/make a proposal"; the *o* is optional).

その気持ちは今でも変わらない。
だが
それ以上に――
41
君の医者としての才能を、こんなホテルなんかで終わらせるのは惜しいと思ってる。
…柴田くん、ホテルのクリニックは…
RRRR…
――337号室ね……
すぐ行きます。
42
神保先生いないんですか？…困ったな。
そ～
ざ～
43
すみません、すぐ先生を呼んで来ますから……
45
…ごめんなさい――
すぐ戻るからちょっと待っててくれる？
44

41

Dr. Shibata: その　気持ち　は　今でも　変わらない。
Sono kimochi wa ima demo kawaranai.
that/those feeling(s) as-for even now not change
"Those feelings remain unchanged even now." (PL2)

だが、それ 以上に / 君の 医者 としての 才能 を、
Daga, sore ijō ni / kimi no isha to shite no sainō o,
but that more than your doctor as talents/gifts (obj.)
こんな ホテル なんか で 終わらせる の は 惜しい と 思ってる。
konna hoteru nanka de owaraseru no wa oshii to omotte-ru.
this kind of hotel (belittle) at let end/finish (nom.) as-for regrettable/wasteful (quote) think/believe
"But even more than that, I think it would be a waste to let your gifts as a doctor reach their end in a mere hotel (clinic) like this." (PL2)

Dr. Jinbo: 柴田くん、ホテル の クリニック は...
Shibata-kun, hoteru no kurinikku wa...
(name-hon.) hotel 's clinic as-for
"Shibata, a hotel clinic . . ." (PL2)

Sound FX: RRRR...
(sound of phone ringing)

- *kawaranai* is the negative form of *kawaru* ("change"), and it can mean either "doesn't change" or "hasn't changed."
- *kimi no* ("your") modifies the combination, *isha to shite no* ("as a doctor") + *sainō* ("abilities/talents/gifts").
- *nanka* is a colloquial *nado* ("a thing/things like"), and is often used to belittle/put down/deride the item mentioned. Here he is not deriding the Platon as a hotel, but rather belittling the place of hotel clinics among medical institutions.
- *owaraseru* is a causative ("make/let do") form of *owaru* ("end/finish").
- *no* is a "nominalizer" that turns the entire preceding clause into a noun ("[the act of] letting your gifts as a doctor end in a mere hotel [clinic] like this"), and *wa* makes that noun the topic of the rest of the sentence ("I think is wasteful").
- *omotte-ru* is a contraction of *omotte-iru* ("think/believe") from *omou* ("think/believe/feel"); when speaking of a belief or opinion, *omotte-iru* usually does not take the progressive "am/is/are –ing" form in English.

42

Dr. Jinbo: 337号室　ね。　すぐ 行きます。
Sanbyaku sanjūnana-gōshitsu ne. Sugu ikimasu.
room 337 right? immediately will go
"You said Room 337? I'll be there right away." (PL3)

- *-gō* = "No." and *shitsu* = "room"; *-gōshitsu* is the suffix for indicating room numbers.
- *ikimasu* is the PL3 form of *iku* ("go").

43

Dr. Jinbo: ごめんなさい。すぐ　戻る　から ちょっと 待っててくれる?
Gomennasai. Sugu modoru kara chotto matte-te kureru?
(apology) immediately return because/so a little will you wait for me?
"I'm sorry. I'll be right back, so would you (please) wait for me?" (PL2)

- *matte-te* is a contraction of *matte-ite*, the *-te* form of *matte-iru* ("be waiting"), from *matsu* ("wait"). *Kureru* after the *-te* form of a verb makes a gentle, informal request, "would you (please) . . . ?"

44

Akagawa: えー? 神保先生 いない んですか? 困った な。
E–? Jinbo Sensei inai n desu ka? Komatta na.
what? (name-title) not present (explan -?) be troubled/distressed (colloq.)
"Wha-a-t? Dr. Jinbo isn't here? Oh, no." (PL2)

Sound FX: ズー
Zū (sound of sniffling)

- *komatta* is the plain/abrupt past form of *komaru*, "to be faced with a problem/caught in a tight spot," and *na* adds light emphasis. *Komatta na* serves as an exclamation of distress/uncertainty when faced with a problem you're not immediately sure how to solve: "Oh no!/What a fix!/Now what?/Bummer!"

45

Akagawa: すみません。すぐ　先生　を　呼んで来ます　から。
Sumimasen. Sugu sensei o yonde kimasu kara.
(apology) immediately doctor (obj.) will go call/summon because/so
"I'm sorry. I'll go get the doctor right away, so (please wait here)." (PL3)

- *sumimasen* is a more formal apology than *gomennasai*, which is most often heard from children — though adults may use it in informal situations when speaking to someone of equal or lower status.
- *yonde* is the *-te* form of *yobu* ("call/summon"), and *kimasu* is the PL3 form of *kuru* ("come"). *-Te/-de kuru* has a variety of meanings, including "go to do the action and come back."

——待ちなさい……
私が診てあげよう。
46
でも…
47
そんなものは日を改めればいい——とにかく早く帰りなさい。
そんな事はできません。私の会社は九州なんです……！
だから
今日中に契約を済ませなければならないんです。
49
——熱があるがたいした事はない。ただの風邪だ。
すぐに家に帰って寝なさい。
しかし
五時から大切な商談があるんです……！
48
患者は医者の言う事を聞くもんだ！
そうでなければいつまでたっても治らんぞ！
50
だッだら
もう治してもらわなくても結構です！
51

46 **Dr. Shibata**: 待ちなさい。/ 私 が 診てあげよう。
Machinasai. / Watashi ga mite ageyō.
wait I (subj.) shall see/examine
"Wait. I'll examine him." (PL2)

47 **Akagawa**: え? でも...
E? Demo...
"What? But..."

- *machinasai* is a relatively gentle command form of *matsu* ("wait").
- *mite* is the *-te* form of *miru*, which when written with the kanji 診る means "see/examine" in the sense of a doctor examining and attending to a patient's complaint.
- *ageyō* is the volitional ("let's/I shall") form of *ageru* ("give"). *Ageyō* after the *-te* form of another verb implies the speaker intends/is offering to do the action for someone else's benefit.

48 **Dr. Shibata**: 熱 が あるが、たいした 事 は ない。 ただの 風邪 だ。
Netsu ga aru ga, taishita koto wa nai. Tada no kaze da.
fever (subj.) exists but serious thing as-for not exist plain cold/flu is
"You have a fever, but it's nothing serious. Just an ordinary cold." (PL2)

すぐに 家 に 帰って 寝なさい。
Sugu ni uchi ni kaette nenasai.
immediately home to return-and go to bed
"Go home right away and go to bed." (PL2)

Patient: しかし 五時 から 大切な 商談 が ある んです。
Shikashi goji kara taisetsu-na shōdan ga aru n desu.
but 5 o'clock from important business talks (subj.) have/exist (explan.)
"But I have some important business talks at 5:00." (PL3)

- *tada no* before a noun means "a plain/ordinary/common –."
- *kaette* is the *-te* form of *kaeru*, "go/come home," and the *-te* form here functions like "and."
- *nenasai* is a relatively gentle command form of *neru* ("go to bed/sleep").
- *kaze* is usually translated as "(a) cold," but also includes influenza, which is probably why the doctor's advice seems a bit drastic.
- *goji kara* is literally "from 5:00" → "(beginning) at 5:00."

49 **Dr. Shibata**: そんな もの は 日 を 改めれば いい。 とにかく 早く 帰りなさい。
Sonna mono wa hi o aratamereba ii. Tonikaku hayaku kaerinasai.
that kind of thing as-for day/date (obj.) if reschedule is good/fine anyhow/at any rate quickly go home
"Something like that you can just reschedule for another day. Anyhow, you must hurry up and go home (today)." (PL2)

Patient: そんな 事 は できません。 私の 会社 は 九州 なん です。
Sonna koto wa dekimasen. Watashi no kaisha wa Kyūshū na n desu.
that kind of thing as-for cannot do my company as-for (place name) (explan.) is
"I can't do that. My company is in Kyūshū." (PL3)

だから 今日中に 契約 を 済ませなければならない んです。
Dakara kyōjū ni keiyaku o sumasenakereba naranai n desu.
so/therefore within today contract (obj.) must finish/complete (explan.)
"So I have to get the contract signed today." (PL3)

- *aratamereba* is a conditional form of *aratameru* ("modify/revise") and the expression *hi o aratameru* means to "reschedule (an event/appointment)."
- *ii* means "good/fine," and *-ba ii* makes an expression meaning "it is enough to do –/all you have to do is –."
- *hayaku* is the adverb form of *hayai* ("quick/early"), and *kaerinasai* is a command form of *kaeru* ("go/come home").
- *dekimasen* is the PL3 negative form of *dekiru* ("can do").
- *dakara* = "because it is so" → "so/therefore"
- *-jū ni* suffixed to a time word means "within (that time frame)."
- *sumasenakereba naranai* is a "must/have to" form of *sumasu* ("finish/bring to a close").

50 **Dr. Shibata**: 患者 は 医者 の 言う 事 を 聞くもんだ!
Kanja wa isha no iu koto o kiku mon da!
patient as-for doctor (subj.) says thing (obj.) should listen
"A patient should do as his doctor says." (PL2)

そう でなければ いつまでたっても 治らん ぞ!
Sō de nakereba itsu made tatte mo naoran zo!
that way if is not forever won't get better (emph.)
"If you don't, you'll never get better!" (PL2)

- *iu koto o kiku* is literally "listen to what (someone) says," but it has the idiomatic meaning of "obey/do as (someone) says."
- *mon da* (or *mono da*) after a non-past verb implies that the action or situation indicated by the verb is "common/standard/the way things are or should be."
- *itsu made tatte mo* is followed by a negative to mean "(something won't happen) no matter how much time passes" → "will never happen."

51 **Patient**: だったら、 もう 治してもらわなくても 結構 です!
Dattara, mō naoshite morawanakute mo kekkō desu!
in that case already/anymore if don't fix me fine/okay is
"Then it's fine if I don't have you give me treatment anymore."
"In that case, you don't have to treat me anymore." (PL2)

- *mō* ("already") followed by a negative becomes "no longer . . ./not . . . anymore."
- *naoshite* is the *-te* form of *naosu* ("to fix"), which when written with the kanji 治す refers to giving medical treatment/a cure.
- *morawanakute mo* is a negative conditional form of *morau*, which after another verb means "have (the action) done (for/to me)" → "even if (I) don't have (the action) done for me." *Naoshite morawanakute mo* = "even if (I) don't have you give me treatment."
- *kekkō* often replaces *ii* ("good/fine/okay") in the expression . . . *-te mo ii (desu)*. (lit. "it is fine/okay if . . .").

お客さん？
——ここはホテルなんです。もっとお客さんの事を考えてあげてください!!
52
バカなッ、患者だろう！
私は医者として当り前の事を言っているんだ。
——だからこそ考えてほしいんです……！
53
…そうですか、それじゃ帰りたくても帰れませんね…
ですがこんな病人の顔で会いたくはないし……
54
わかりました。それじゃ四時までに少しでも——
体が回復するように治療しましょう…
55
——そんな事ができるんですか!?
56

52

Akagawa: ここ は ホテル なんです。
Koko wa hoteru na n desu.
here/this place as-for hotel (explan.) is
"This is a hotel." (PL3)

もっと お客さん の 事 を 考えてあげてください!!
Motto okyaku-san no koto o kangaete agete kudasai!
more (hon.)-guest-(hon.) of thing/situation (obj.) think for them please
"Please think more about our guests!"
"Please be more considerate of our guests!" (PL3)

Dr. Shibata: お客さん?
Okyaku-san?
"Guests?" (PL2)

- *. . . no koto* is literally "things of/about" (in this context "things" = "situation"), or simply "about."
- *kangaete* is the *-te* form of *kangaeru* ("think about/consider"), and *agete* is the *-te* form of *ageru*. After another verb, *ageru* means "do for (someone else)."
- *kudasai* after the *-te* form of another verb makes a fairly polite request.

53

Dr. Shibata: なに を、 バカなッ。 患者 だろう!
Nani o, baka na! Kanja darō!
what (obj.) foolish/ridiculous patients surely
"What in . . . (Don't be) ridiculous! You mean patients, don't you?" (PL2)

Dr. Shibata: 私 は 医者として 当たり前の 事 を言っている んだ。
Watashi wa isha to shite atarimae no koto o itte-iru n da.
I/me as-for doctor as natural/matter of course thing (obj.) am saying (explan.)
"I'm saying what is only natural as a doctor."
"I'm only saying what any doctor would say." (PL2)

Akagawa: だ、だから こそ 考えてほしい んです!
Da, dakara koso kangaete hoshii n desu!
so/therefore all the more want you to think/consider (explan.)
"That's the very reason why I ask you to be considerate !" (PL3)

- *nani o*, which often occurs in fights, is an expression that reflects a flaring temper. Here it could also be taken as the beginning of a sentence like *Nani o baka-na koto itte-iru n da* ("What kind of ridiculous thing are you saying?").
- *atarimae* = "natural/proper/matter of course" and *atarimae no koto* = "what is natural/a matter of course."
- the explanatory *n da* in this case also provides emphasis.
- *koso* is an emphatic particle, and *dakara koso* is like "all the more because that is so" ➧ "that's the very reason why . . ."
- *hoshii* after the *-te* form of a verb means "(I) want (you/someone) to do (the action)."

54

Dr. Jinbo: そう ですか。それじゃ 帰りたくても 帰れません ね。
Sō desu ka. Sore ja kaeritakute mo kaeremasen ne.
that way is it? in that case even if want to go home cannot go home can you?
"I see. In that case you can't go home even if you want to, can you?" (PL3)

Patient: ええ。 です が こんな 病人 の 顔 で 会いたくはない し。
Ee. Desu ga konna byōnin no kao de aitaku wa nai shi.
that's right is so but this kind of sick person 's face with don't want to meet and
"No. But I really don't want to meet (my clients) with such a sickly face either." (PL3)

- *sō desu ka* literally asks "Is it so?" but it has the idiomatic meaning of "I see."
- *sore ja* is a contraction of *sore de wa*, literally, "if it is that" → "in that case."
- *kaeritakute mo* is a conditional form of *kaeritai*, the "want to" form of *kaeru* ("come/go home") → "even if (you) want to go home." *Kaeremasen* is the PL3 negative form of *kaereru* ("can go home"), the potential form of *kaeru*.
- *ne* here doesn't so much seek agreement/confirmation as it offers sympathy.
- *ee* indicates agreement, usually "yes," but since Dr. Jinbo asked a negative question, agreement becomes "no."
- *aitakunai* is the negative of *aitai*, the "want to" form of *au* ("meet"); inserting *wa* adds emphasis.

55

Dr. Jinbo: わかりました。それじゃ 四時 までに 少しでも
Wakarimashita. Sore ja yoji made ni sukoshi demo
understood in that case 4:00 by even a little
体 が 回復する ように 治療しましょう。
karada ga kaifuku suru yō ni chiryō shimashō.
body (subj.) will recover so that let's treat
"I understand. In that case, let's treat (you) so that your body will at least recover a little by 4 o'clock." (PL3)

- *wakarimashita* is the PL3 past form of *wakaru*. Since *wakaru* means "come to know/understand," its past form is often equivalent to English "understand" rather than "understood."
- *made* = "until," but *made ni* = "by"
- *yō ni* after a verb can mean "so that (the action takes place)": *kaifuku suru yō ni* = "so that (you) recover."
- *shimashō* is the PL3 volitional ("let's/I shall") form of *suru* ("do").

56

Patient: そんな 事 が できる んですか?!
Sonna koto ga dekiru n desu ka?
that kind of thing (subj.) can do (explan.-?)
"Can you do something like that?" (PL3)

そのかわり、私の言う事をきちんと守ってください。
まず薬を飲んで三時まで部屋で休んで、三時半にもう一度ここへ来て診療を受ける……
帰ったら後で必ずかかりつけの医者で診てもらう事……
はい
ありがとうございます。
57
――ずい分患者を甘やかしているじゃないか……!
甘やかしている訳じゃないわ。これがホテルの治療なのよ!
58
…君がこんな所でこんな患者のこんな治療をしていてはいけない!
やはり
大学病院へ戻るべきだ……!!
59
…こんな患者……!?
60

57

Dr. Jinbo: そのかわり、　私　の 言う 事　を　きちんと　守って ください。
Sono kawari,　watashi no　iu　koto　o　kichin-to　mamotte　kudasai.
in exchange for that　I　(subj.) say　things (obj.) exactly/fully obey/adhere to　please
"But please adhere exactly to what I say." (PL3)

まず　薬　を　飲んで 三時 まで 部屋 で 休んで、
Mazu　kusuri　o　nonde sanji made heya de　yasunde,
first　medicine (obj.) drink-and 3:00　until　room　in rest/sleep and

三時半 に もう 一度 ここ へ　来て　診療　を 受ける。
sanjihan ni　mō　ichido koko　e　kite　shinryō　o　ukeru.
3:30　at more　once　here　to come-and examination (obj.) receive
"First of all, take that medicine and rest in your room until 3:00, (then) at 3:30 come back here for another examination." (PL2)

帰ったら　後で　必ず　かかりつけの医者 で　診てもらう　事。
Kaettara　ato de　kanarazu kakaritsuke no isha　de　mite morau　koto.
when go home　afterward　without fail　family doctor　at receive examination thing
"When you get back home, be sure to have your family doctor examine you." (PL2)

Patient はい、ありがとうございます。
Hai,　arigatō gozaimasu.
yes/okay　thank you
"Okay, thank you very much." (PL3)

- *sono kawari* is an expression meaning "in return/in exchange for that." She is essentially saying that she will do what she can to improve his condition (e.g., by giving him some medicine), but, "in exchange," he must do his part — i.e., it will only work if he does his part.
- *mamotte* is the *-te* form of *mamoru* ("obey/abide by [rules/instructions]"). *Kudasai* makes a relatively polite request — though the firmness with which she speaks here makes it close to a command.
- *nonde* is the *-te* form of *nomu* ("drink," or in the case of medicine, "take"); *yasunde* is the *-te* form of *yasumu* ("rest/sleep"); and *kite* is the *-te* form of *kuru* ("come"). Each of these *-te* forms indicates an action that precedes the next mentioned action in chronological sequence.
- *kaettara* is a conditional "when" form of *kaeru* ("go home").
- *kakaritsuke* is used in speaking of doctors (and other health care professionals), referring to those one goes to regularly → "(one's) regular/family doctor." *Kakari* is from the verb *kakaru*, which is used in the expression *isha ni kakaru* for the meaning "put oneself under the care of a doctor," and *tsuke* is from the verb *tsuku* ("stick/be attached to").
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.

58

Dr. Shibata: ずい分　患者　を　甘やかしている じゃないか!
Zuibun　kanja　o　amayakashite-iru　ja nai ka!
very/quite patient　(obj.) are pampering/spoiling　are you not?
"You certainly pamper your patients, don't you?" (PL2)

Dr. Jinbo: 甘やかしている　訳 じゃない わ。　これ が ホテル の 治療　なの　よ。
Amayakashite-iru　wake　ja nai　wa.　Kore　ga　hoteru　no　chiryō　na no　yo.
am pampering/spoiling　situation　is not　(fem. emph.) this (subj.) hotel　's treatment (explan.) (emph.-is)
"It's not pampering. That's the way you do treatment at a hotel." (PL2)

- *amayakashite-iru* is from *amayakasu* ("pamper/coddle/spoil"). *Ja nai ka* is literally a question, but as his scowl suggests, he is saying it more as an accusation.

59

Dr. Shibata: 君　が　こんな　所　で　こんな　患者　の　こんな　治療　を していてはいけない!
Kimi　ga　konna　tokoro de　konna　kanja　no　konna　chiryō　o　shite-ite wa ikenai!
you (subj.) this kind of　place　at　this kind of patients of/for　this kind of　treatment (obj.)　must not go on doing
"You must not go on doing this kind of treatment for this kind of patient at this kind of place!" (PL2)

やはり　大学病院　へ 戻るべきだ!!
Yahari　daigaku byōin　e　modoru beki da.
after all/really　university hospital　to should/must　return
"You really must return to the university hospital!" (PL2)

- *konna* ("this kind of") can be quite neutral, but it can also be spoken in a derogatory/belittling tone, which is the case here.
- *shite* is the *-te* form of *suru*, and *-ite wa ikenai* after the *-te* form of a verb means "must not continue (doing the action)."
- *beki da/desu* follows verbs to give the meaning "should/ought to/must."

60

Dr. Jinbo: こんな 患者?!
Konna　kanja?
"This kind of patient?" (PL2)

To be continued . . .

From *Calvin and Hobbes*, p. 26

暴力	*bōryoku*	violence
餌食	*ejiki*	prey/victim
破壊	*hakai*	destruction
砕く	*kudaku*	crush (*v.*)
恐竜	*kyōryū*	dinosaur
殺戮	*satsuriku*	massacre/slaughter (*n.*)
鋭い	*surudoi*	sharp

From *Basic Japanese*, p. 28

泡	*awa*	bubble
人肌	*hitohada*	human skin
本気	*honki*	serious(ness)
時代	*jidai*	time/era
勘定	*kanjō*	account/bill
なつかしい	*natsukashii*	fondly remembered/longed for
同じ	*onaji*	the same
姿	*sugata*	figure/shape
冷たい	*tsumetai*	cold/cool
後ろ	*ushiro*	back/behind
夜	*yoru*	night

From *Selected Works*, p. 34

箱	*hako*	box
カンズメ	*kanzume*	packed in a can
カプセルホテル	*kapuseru hoteru*	capsule hotel
暗い	*kurai*	dark/dim
照明	*shōmei*	lights/lighting
読む	*yomu*	read
予算	*yosan*	budget (*n.*)

From *Garcia-kun*, p. 36

不倫	*furin*	immorality/affair
払う	*harau*	pay (*v.*)
人生	*jinsei*	(human) life
家族	*kazoku*	family
毎日	*mainichi*	every day
労働者	*rōdōsha*	laborer
噂	*uwasa*	gossip/common talk
訳	*wake*	reason/situation
残業	*zangyō*	overtime work

From *Sarari-kun*, p. 38

頭	*atama*	head/mind
会場	*kaijō*	meeting place
肝臓	*kanzō*	liver
休養	*kyūyō*	rest/relaxation
サミット	*samitto*	summit (meeting)
製品	*seihin*	product(s)
調べる	*shiraberu*	check/examine/look into
休む	*yasumu*	rest/take time off

From *Obatarian*, p. 40

ハンカチ	*hankachi*	handkerchief
家宝	*kahō*	family treasure
名刺	*meishi*	business card
パンフレット	*panfuretto*	pamphlet
サイン会	*sain-kai*	autograph session

From *After Zero*, p. 42

集める	*atsumeru*	gather/accumulate
仏閣	*bukkaku*	(Buddhist) temple
エサ	*esa*	bait/(animal) feed
放っておく	*hōtte oku*	leave as is/ignore
神社	*jinja*	(Shinto) shrine
株主	*kabunushi*	shareholder(s)
階	*kai*	floors/stories
神	*kami*	god(s)/spirit(s)
危機	*kiki*	crisis
目玉	*medama*	eyeball(s)
逃げる	*nigeru*	run away/escape
残る	*nokoru*	remain/be left over
逆さま	*sakasama*	upside down
騒ぎ	*sawagi*	uproar
幽霊	*yūrei*	ghost/apparition/phantom

From *HOTEL*, p. 51

甘やかす	*amayakasu*	pamper/coddle/spoil
病人	*byōnin*	sick person
働く	*hataraku*	work (*v.*)
引き止める	*hikitomeru*	stop/restrain
胃	*i*	stomach
医者	*isha*	doctor
助教授	*jokyōju*	associate professor
回復する	*kaifuku suru*	recover
患者	*kanja*	patients
風邪	*kaze*	cold/flu
緊張する	*kinchō suru*	tense up/become nervous
期待する	*kitai suru*	expect/anticipate
薬	*kusuri*	medicine
守る	*mamoru*	obey/abide by/adhere to
めざましい	*mezamashii*	striking/spectacular/brilliant
戻る	*modoru*	return/come (go) back
長旅	*nagatabi*	long trip
内科	*naika*	internal medicine
仲間	*nakama*	friends/associates
生意気な	*namaiki-na*	audacious/brazen
治す	*naosu*	cure/fix (*v.*)
驚く	*odoroku*	be surprised
恩師	*onshi*	teacher(s)/mentor(s)
教え子	*oshiego*	student (of a teacher)
惜しい	*oshii*	regrettable/wasteful
離婚	*rikon*	divorce (*n.*)
探す	*sagasu*	look for
才能	*saino*	talents/gifts
精神的に	*seishin-teki ni*	psychologically
進歩する	*shinpo suru*	progress/advance
診療	*shinryō*	(doctor's) examination
商談	*shōdan*	business talks
修理する	*shūri suru*	repair (*v.*)
済ます	*sumasu*	finish/bring to a close
助ける	*tasukeru*	save/help
突然	*totsuzen*	suddenly
つもり	*tsumori*	intent
続ける	*tsuzukeru*	continue
優秀な	*yūshū na*	superior/excellent
残念	*zannen*	disappointment/regret

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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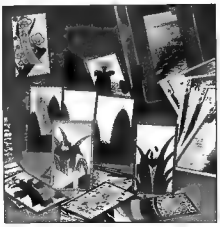

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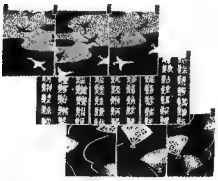

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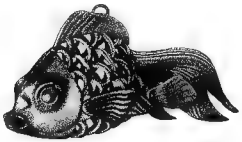

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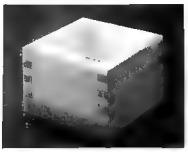

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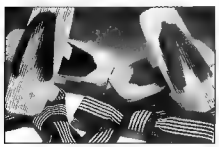

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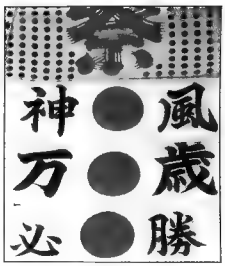

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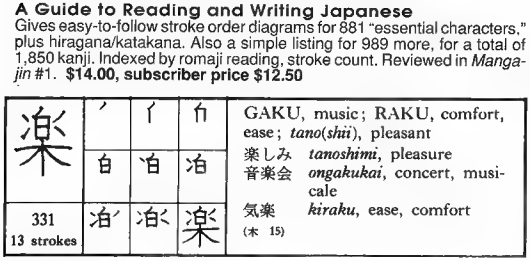
楽

GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant
楽しみ *tanoshimi*, pleasure
音楽会 *ongakukai*, concert, musicale
気楽 *kiraku*, ease, comfort
(木 15)

331
13 strokes

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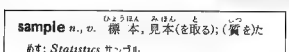
sample *n., v.* 標本, 見本(を取る); (質を)た
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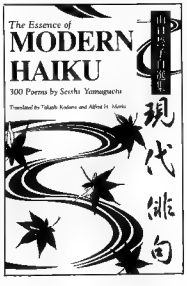

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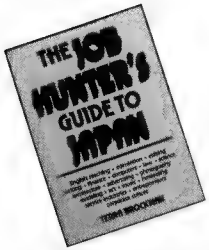

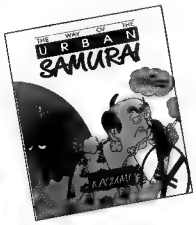

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American businessman, 24, seeks female pen pal from Japan. I travel to Japan every month. Please send picture. Write in English. Ben Goodyear, Esq., 16-C Addison Place, Clifton, NJ 07012

I'm contemplating teaching English in Japan and want to correspond with past (or current) *Eikaiwa* teachers for info., advice, etc. Sheila O'Shea, 1146 Lullwater Rd., Atlanta, GA 30307-1246

American male, 24, seeks Japanese female/male friends for pen pals. Interests include Japanese and American comics and culture. Bill Teichert, 59 Gelstan Ave., Apt 4K, Brooklyn, NY 11209

Black American male, 23, graduate student, seeks Japanese female pen pals, 18-30, to discuss Japanese and Black American culture, life, etc., respond in English. Chris Backus, 2569 7th Avenue #3I, New York, NY 10039

Want to correspond w/Japanese, any age, esp. ladies or students interested in visiting/studying in the US. I enjoy the outdoors, correspondence and learning Japanese. Chris Tuey, 8165 W. Geddes Ave., Littleton, CO 80123

Japanese single female, 30s, tour conductor, Japanese instructor, cosmopolitan, likes travel, arts, history culture, design, speed racing, language, aircrafts, seeks mature pen friends. Machiko Uematsu, Box 88964, Honolulu, HI 96830

Student in Moroccan University, 19, would like to exchange stamps and banknotes with other collectors. Also want pen pals from around the world. Write in English, French, Arabic, Mr. Ossama Afara, B. P. 400, Post Alia-Mohammedia, Morocco

I teach English in Perth, Western Australia, and am also studying Japanese at university, hoping to complete a Bachelors in Japanese next year. I would like to correspond with Japanese people. Interests: foreign languages and current affairs. Please write to Rosalba Demarte, 19 Benjafield Way, Hamersley 6022, Western Australia

Italian University student, 23, seeks Japanese (and all others) pen pals and friends (f/m). I enjoy books, music, sports, painting, cultural exchange and especially Japanese language and people. If you are interested, please write in English, easy Japanese or Italian. You'll have a sure answer. Michele Marcolin, via San Paolo 14, 56125 Pisa, Italy

American male college student, 19, seeking female pen pals of approximately same age, in Japan. If interested please write Scott Downard, 20385 Osseo Road, Apple Valley, CA 92308

Male, 31, interested in Japanese culture and starting to learn the language, would like to correspond with Japanese female especially (but not necessarily) if interested in Italy. Tiziano Daniotti, via O. Limonta 44, 20092 Cinisello B (MI) Italy

Employment Seeker

Experienced J-E translator (financial, pharmaceutical, electronic, computer, steelmaking, other fields) seeks translation work from Japanese and U.S. companies. Formerly employed by Japanese securities house. Marc Reavis, 304 Canyon Highlands Dr., Ovoville, CA 95966

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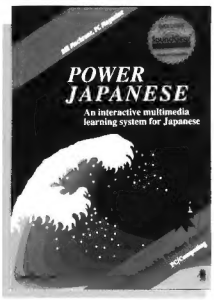

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Power Japanese requires a 386 PC or higher with 3 MB of RAM and Windows 3.1. Package includes a PC external sound adapter, plug and headphones. No sound card or special hardware is required to run the program.

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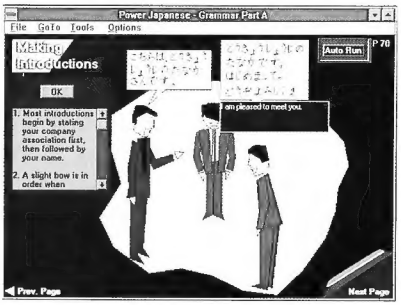

Power Japanese - Grammar Part A
File GoTo Tools Options
Making Introductions
Auto Run
P 70
OK
1. Most introductions begin by stating your company association first, then followed by your name.
2. A slight bow is in order when
I am pleased to meet you.
Prev. Page
Next Page

Power Japanese was named MVP (most valuable product) by PC Computing at the 11/92 COMDEX show, and was Mutimedia World magazine's 1993 winner for Best Language Software.

JapaneseForEveryone *for the Mac by Butler Consulting, Inc.*

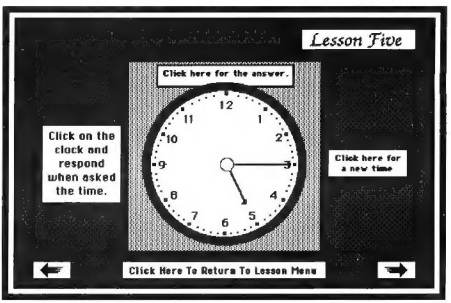
List price: $325 • MANGAJIN Price: $279 • Subscriber Price: $239

JapaneseForEveryone is a CD-ROM interactive approach to learning spoken Japanese using your Macintosh. This program will have you up and running in spoken Japanese in much less time—and at much less expense—then you'd spend in formal language classes.

JapaneseForEveryone is based on situational dialogues with a business slant—greetings, introductions, making appointments, etc. The program consists of 15 lessons, each building on previous lessons. By clicking on a button, you'll hear digitally recorded Japanese sentences spoken by animated faces that appear on the screen.

Study time is 120-150 hours. Use the program for an hour or two each day and speak Japanese in months. Work more intensively and you could be speaking the language in weeks.

Requires a Macintosh computer, CD-ROM drive; 4MB of RAM for System 7 version; 2 MB RAM for System 6 version.


Lesson Five
Click here for the answer.
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New Japanese capability that's all Macintosh.

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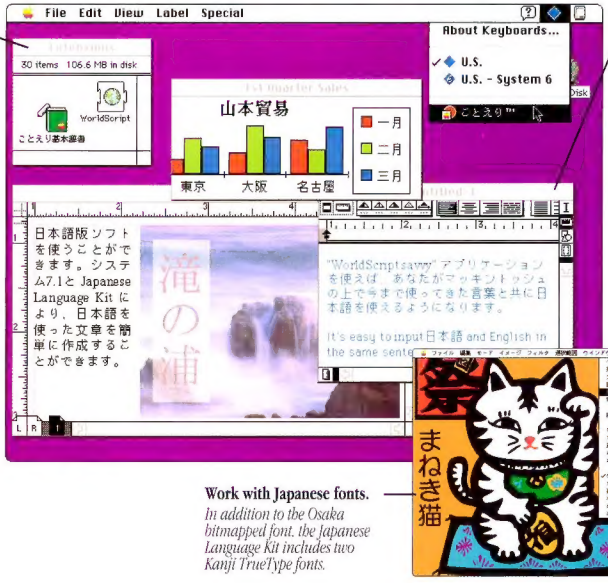
WorldScript is Apple's new software technology, included in Macintosh system software version 7.1, that makes it easy to use multiple languages on your Macintosh.



Run Japanese applications.
When you install the software in this kit, applications that have been developed for Japan will display Japanese menu bars and allow you to input Japanese text.

Work with Japanese fonts.
In addition to the Osaka bitmapped font, the Japanese Language Kit includes two Kanji TrueType fonts.

Apple's Japanese Language Kit makes using Japanese on your Macintosh computer easier than ever. Whether you're a native speaker or just learning the language, you can run Japanese applications and include Japanese text in letters, presentations, and reports.

Use the Language Kit to develop Japanese language materials such as brochures, posters, and business cards. Although the Japanese Language Kit does not translate text, it does let you easily input, edit, and print in Japanese.

If you want to improve your Japanese, the Language Kit can help dramatically. It allows your Macintosh to run popular interactive Japanese training materials.

The Japanese Language Kit comes with two Kanji TrueType fonts, which produce high-quality output from any Macintosh-compatible printer. Documentation is provided in both Japanese and English, and you can type using either the Roman or kana keyboard layout.

As an extension to System 7.1, the Language Kit uses the operating system you already have. There is no need to store an additional system on your hard disk. The Japanese Language Kit also contains Kotoeri, the same, easy-to-use input method that is included with KanjiTalk 7.

Almost every major software program has a version that has been localized for Japanese. All you need to run them is the Japanese Language Kit and System 7.1. You can even use a non-localized program, such as Nisus 3.4, which takes advantage of WorldScript, Apple's new software technology. WorldScript simplifies the way in which a single operating system can support multiple languages.

Getting started with the Japanese Language Kit is easy, too. You can order it through your Apple authorized reseller or mail-order software suppliers by referring to Apple part number M1648LL/A. And, when you purchase a Language Kit you can get support directly from Apple's own technical support staff. For the name of the U.S. Apple software reseller nearest you, call 1-800-732-3131, ext. 500.

See how easily the Japanese Language Kit can give you the power to input Japanese. The power to be your best.

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